Stephen Ongpin Fine Art

WINTER CATALOGUE

2022-2023

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WINTER CATALOGUE

2022-2023

A Selection of Old Master,
19th Century and Modern Drawings

1

BOLOGNESE SCHOOL

16th Century

The Head of a Young Man in Profile

Pen and brown ink. Circular. Laid down.
64 mm. (2 ½ in.) diameter

PROVENANCE: Anonymous sale, New York, Sotheby's, 12 January 1994, lot 233 (as Attributed to Agostino Carracci); Wallace Bradway, New Haven, Connecticut.

An attribution to Agostino Carracci (1557-1602) has been proposed.

£ 3,500

2

MARCO MARCHETTI, called MARCO DA FAENZA

Faenza(?) before 1528-1588 Faenza

Study for a Wall or Façade Decoration, with an Allegorical Figure of Fortune Flanked by Two Mythical Figures (Melusine?)

Pen and brown ink and brown wash, over traces of an underdrawing in black chalk. Laid down. Inscribed *Di Bernardino Poccetti* in brown ink at the lower left, and further inscribed *p.r.* in brown ink in the lower left margin. Inscribed *31.6.s* in brown ink on the backing sheet.
165 x 211 mm. (6 ½ x 8 ⅜ in.)

Marco Marchetti, known as Marco da Faenza after his birthplace, is best known as a designer and painter of grotesque decorations. The early years of his career were spent mainly in Rome, where around 1553 he decorated some of the rooms of the Palazzo Ricci Sacchetti. Giorgio Vasari writes that he was in great demand as a painter of *grottesche*, and praises his work very highly, as did the later biographer Giovanni Baglione, who described the artist as a '*gran maestro*' in the field of decorative painting. By the mid-1550s Marchetti was working in Florence, where he executed an extensive series of grotesque decorations and ceiling paintings in the rooms of the Palazzo Vecchio, under the supervision of Vasari. The decorative *grottesche* of the rooms of the Quartiere degli Elementi in the Palazzo Vecchio are perhaps the finest manifestation of his talents in this field.

After a period in Rome, Marchetti returned to Florence to work with Vasari between 1564 and 1566 on the *apparati* to celebrate the marriage of Francesco de' Medici, and was elected to the Florentine Accademia in October 1565. After some time working in Faenza and Rimini, Marchetti spent the latter part of his career in Rome, where one of his most important commissions was for the *grottesche* decoration of the Vatican Logge of Pope Gregory XIII, which he took over after the death of Lorenzo Sabatini in 1576. He was also active as a painter of religious subjects, including a series of paintings in the cloister of SS. Trinità dei Monti in Rome. Near the end of his life Marchetti seems to have settled in his native town of Faenza, where he worked on the decoration of the palace of the Cardinal Legate and in 1585 painted scenes from the life of Saint Francis for the monastery of the Osservanti.

The two female figures flanking the figure of Fortune in this drawing may represent Melusine, a figure from European folklore with the torso of a woman and the lower body of a serpent or fish, who is sometimes (as here) also depicted with wings. The legend of the Melusine, a female spirit of fresh water often associated with a holy well or river, is very rarely found in Italian art, however, though it was much more common in medieval literature in France and Germany.

Comparable drawings for wall decorations by Marco da Faenza are in the collections of the Princeton University Art Museum in New Jersey, the Fitzwilliam Museum in Cambridge and the Uffizi in Florence.

£ 4,000

Di Bernardino Poccetti

3

Attributed to AGOSTINO CARRACCI

Bologna 1557-1602 Parma

A Fallen Soldier, after Raphael

Pen and brown ink. Laid down on an 18th century mount. Inscribed *Carracci del* in brown ink on the reverse of the mount. Further inscribed with a shelfmark *H. 29*, possibly that of Jonathan Richardson Senior, in brown ink on the reverse of the mount.
195 x 193 mm. (7 3/4 x 7 5/8 in.)

PROVENANCE: Possibly Jonathan Richardson Senior, London (Lugt 2983 and 2984), with his shelfmark *H. 29* on the reverse of the old mount; Possibly his sale, London, Christopher Cock, 22 January to 8 February 1747; Paul Mathias Polakovits, Paris (Lugt 3561); Anonymous sale, New York, Sotheby's, 28 January 1998, lot 15 (unsold); Anonymous sale, London, Sotheby's Olympia, 11 December 2002, lot 46; Private collection; Thence by descent to a private collection.

Arguably the least well known of the three Carracci, Agostino Carracci has long been overshadowed by his more famous younger brother Annibale and cousin Ludovico. As a painter, Agostino studied with Prospero Fontana and Bartolomeo Passarotti, and was also trained as an engraver in the studio of Domenico Tibaldi, producing his first engravings in the early 1580s. He worked alongside Annibale and Ludovico on the frescoed friezes of the Palazzo Fava in Bologna, completed in 1584. By now firmly established as a successful printmaker, Agostino also received a handful of commissions for church altarpieces. Following a stay in Venice, he again collaborated with his brother and cousin, this time on the decoration of the Palazzo Magnani in Bologna around 1590. In the mid-1590s Agostino joined Annibale in Rome, where the latter was engaged on the decoration of the *galleria* of the Palazzo Farnese. While the bulk of the decorative scheme of the Farnese Gallery was the work of Annibale, Agostino was responsible for the design and execution of two prominent frescoes on the long walls of the room; the *Cephalus and Aurora* and the so-called *Galatea*. After an argument with his brother, however, Agostino left Rome in 1599 for Parma. There he was commissioned by Duke Ranuccio Farnese to paint frescoes for the Palazzo del Giardino, but died before the project was completed.

This drawing is a copy of the figure of a fallen soldier in the centre foreground of Raphael's monumental fresco of *The Battle of Constantine* (also known as *The Battle of the Milvian Bridge*) in the Sala di Costantino of the Vatican. Although Raphael produced a *modello* and various preparatory drawings for the project, he died before the work was begun, and the fresco was completed by his principal assistant, Giulio Romano, between 1520 and 1524.

This drawing bears the collector's mark of the journalist Mathias Polakovits (1921-1987), who assembled a fine and varied collection of Old Master drawings, mainly by French and Italian artists, over a period of about eighteen years. While the bulk of Polakovits's collection of 17th and 18th century French drawings, numbering around three thousand sheets, was left to the Ecole des Beaux-Arts in Paris in 1987, drawings by Italian artists and those of other schools were dispersed at auction in the late 1980s and beyond.

£ 6,000

4

ABRAHAM BLOEMAERT

Gorinchem (Gorcum) 1566-1651 Utrecht

Studies of Three Arms and Hands

Red chalk, pen and brown ink, on buff paper, with framing lines in brown ink. Numbered *2* in brown ink at the upper right. Laid down.
143 x 158 mm. (5 5/8 x 6 1/4 in.)

PROVENANCE: Part of an album of drawings by Bloemaert belonging to the artist André Giroux, Paris; The posthumous vente Giroux, Paris, Hôtel Drouot, 18-19 April 1904, part of lot 175 (the album thence broken up and the drawings dispersed); Galerie Patrick Perrin, Paris, in 1990; James F. Bismuth, Neuilly-sur-Seine; Thence by descent.

LITERATURE: Paris, Patrick Perrin, *De Callot à Tiepolo*, Paris, n.d. (1990), unpaginated, no.33; Jaap Bolten, *Abraham Bloemaert: The Drawings*, Leiden, 2007, Vol.I, p.350, no.1094, Vol.II, p.380, fig.1094 (where dated c.1595-1605).

One of the last major exponents of the Northern Mannerist tradition, Abraham Bloemaert enjoyed a very long and productive career of some sixty years. He was a gifted and prolific draughtsman, and produced numerous studies for paintings and engravings, as well as landscape drawings and many sheets of studies of heads, hands and arms. Some of the latter were reproduced as engravings by his son Frederik and published in the 1650s as the *Konstryk Tekenboek*, a guide for students that proved very popular and was reprinted several times, serving to perpetuate Bloemaert's influence on later generations of artists. The bulk of his enormous corpus of drawings, numbering around 1,600 sheets, appear to have been retained by his descendants for over fifty years, and it is not until the first half of the 18th century that they began to be sold and dispersed.

Sheets of studies such as the present sheet were an integral part of Bloemaert's working method. While in some cases the different studies on a sheet – of heads, hands, arms, draperies, legs and so forth – were simply exercises, at other times the artist seems to have been working towards a painting. As Stijn Alsteens has noted of such study sheets, '*The dating of these drawings is difficult; it can be assumed that many were made from life, with a model posing. Some studies are preparatory for Bloemaert's painted compositions or print designs… In most study sheets, however, the artist seems to have had no specific…narrative in mind, and these collages of heads, limbs and drapery should be considered as part of the tradition of model sheets…it cannot be excluded that Bloemaert made them to accommodate collectors with a taste for such examples of pure, and superior, draftsmanship.*'

This drawing was once part of a large group of around 140 studies by Bloemaert – mostly figure studies drawn in red chalk – that were at one time in the collection of the French landscape painter André Giroux (1801-1879), and were dispersed at auction in Paris in 1904. Most of these drawings are numbered on the upper right corner, up to 162, which suggests that they may have formed part of an album. Jaap Bolten has suggested that the Giroux drawings were drawn between 1595 and 1630, and were not meant as preparatory studies for paintings but as a sort of model-book or sketchbook of motifs to be copied by Bloemaert's students.

£ 11,000

5
SOUTH GERMAN SCHOOL
c.1600

Design for a Frontispiece, with Allegories of Justice and Strength

Pen and brown ink and brown wash. The outlines partly indented with a stylus for transfer. Laid down.
240 x 166 mm. (9 ½ x 6 ½ in.)

PROVENANCE: Sir John Clermont Witt, London.

The present sheet is possibly by an artist in the circle of the Italo-Dutch painter Friedrich Sustris (c.1540-1599), who had perhaps travelled and worked in Italy. The Florentine *Giglio* – the lily of the coat of arms of the city of Florence – at the bottom of the composition suggests a Tuscan connection, while an ecclesiastical element is indicated by the bishop's mitre above the lily.

This drawing was at one time in the collection of the collector and patron Sir John Witt (1907-1982), when it was thought to be by Perino del Vaga (1501-1547).

£ 6,500

6
FLORENTINE SCHOOL
Early 17th Century

The Head of a Young Man with a Cap

Red chalk on buff paper. Made up at the left top and right edges, and with traces of a framing line in red chalk.
141 x 123 mm. (5 5/8 x 4 7/8 in.)

PROVENANCE: Giorgio Dalla Bella, Milan (Lugt 3774), until c.1996.

The distinctive cap seen in this small drawing is found in paintings by a number of 17th century Florentine artists, such as Cristofano Allori (1577-1621) and Lorenzo Lippi (1606-1665).

The present sheet bears the collector's mark of the 20th century Milanese industrialist Giorgio Dalla Bella (b.1923). Born in Venice, Dalla Bella worked in the chemical and pharmaceutical industry for some forty-five years, and in 1953 began collecting Old Master drawings, particularly of the Italian school. He acquired drawings at auction and from art dealers, as well as from such fellow collectors as the Milanese banker Cesare Frigerio (1890-1977[?]), and began applying a collector's mark to his drawings around 1960. In 1996, having assembled a collection of some 1,200 drawings, Dalla Bella sold about half of these works, excepting mainly drawings by Venetian and Lombard artists.

£ 4,000

7

CRISTOFANO ALLORI

Florence 1577-1621 Florence

Alexander the Great Cutting the Gordian Knot

Black chalk and brown wash, heightened with white. Laid down on a 17th or 18th century Italian mount, inscribed (by Gabburri) *Cristoforo Allori* in brown ink in the lower margin. Further inscribed *Coll. Gaburri* in pencil on the reverse of the mount.
231 x 188 mm. (9 1/8 x 7 3/8 in.)

PROVENANCE: An anonymous 17th or 18th century Florentine collection, possibly Giuseppe Santini, Florence; Francesco Maria Niccolò Gabburri, Florence; Comte Eugène Charles d'Oultremont, Château de Presles, Aiseau-Presle, Belgium; Thence by descent until c.1985; Marcello Aldega, Rome, and Margot Gordon, New York, in 1990; Anonymous sale, London, Christie's, 2 July 2019, lot 48 (as Giovanni Bilivert); Anonymous sale, New York, Sotheby's, 29 January 2020, lot 31.

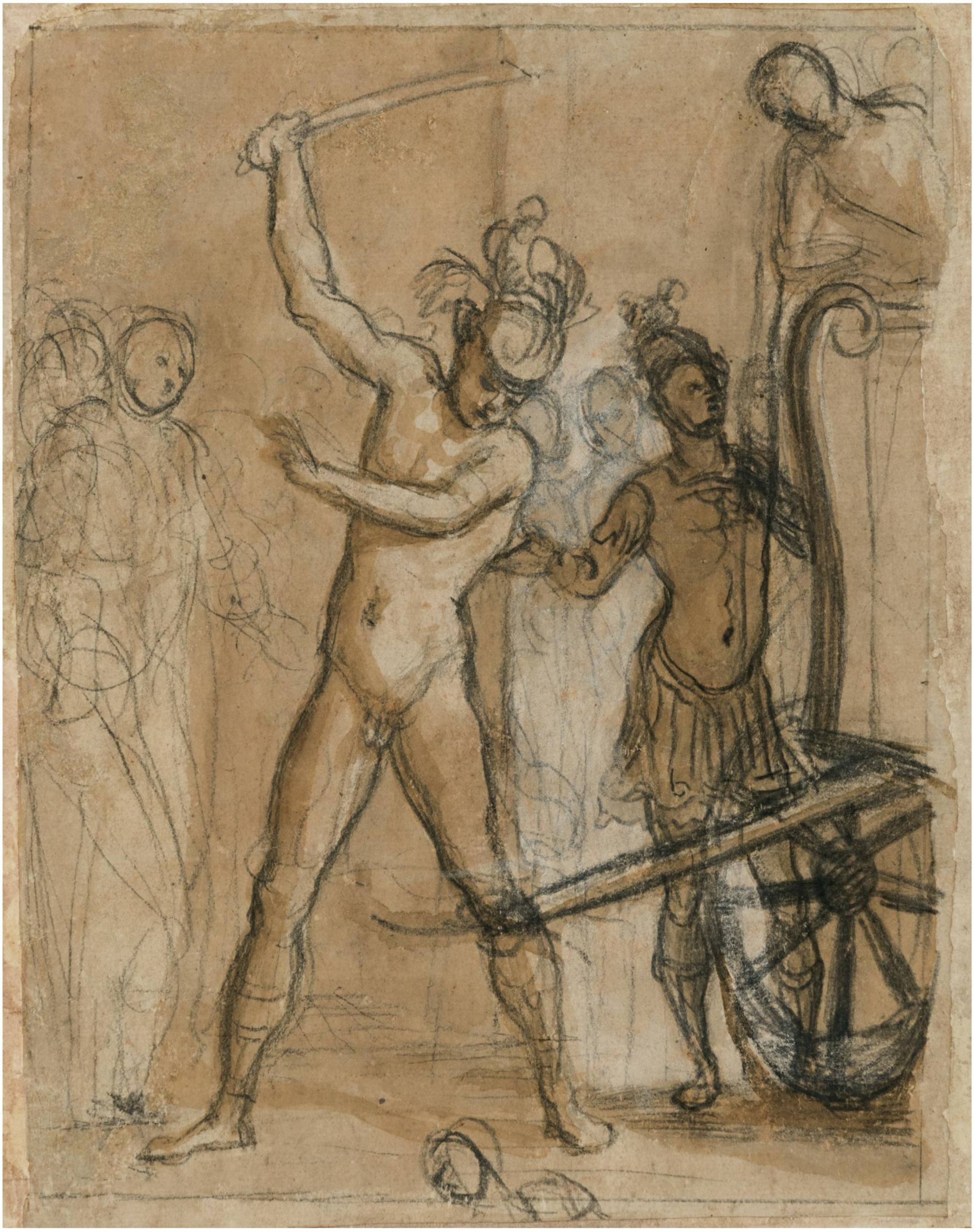
One of the leading artists of the early Baroque in Florence, Cristofano Allori was the son and pupil of the painter Alessandro Allori. From 1600 he came under the influence of Ludovico Cigoli and Domenico Passignano, whose work was a rejection of the hard, cold style of Bronzino and the elder Allori, and moved towards a more naturalistic and less mannered style of painting. From 1605 until his death, Allori was one of the most successful painters in Florence. Among his significant works were a ceiling painting of *The Embarkation of Marie de' Medici* in the church of the Cavalieri di Stefano in Pisa, completed in 1605, and a massive *Resurrection* for the cathedral of Pistoia, on which the artist worked between 1602 and 1610. The last decade of Allori's career found the artist painting religious easel pictures characterized by an intense emotionalism, graceful movement and superb draughtsmanship.

The present sheet has been attributed to Cristofano Allori since the late 17th or early 18th century. While the slender, graceful pose of the central figure is typical of the artist, the technique is unusual for Allori, who worked mainly in black or red chalk, although he occasionally used pen and ink for compositional studies. A stylistic comparison may be made with a handful of pen and wash drawings, including two studies of kneeling figures, among the large corpus of drawings by Allori in the Uffizi in Florence.

The story of the Gordian Knot is taken from ancient Greek legend, and tells of an ox-cart, tied to a post with a highly intricate knot, in the palace of the former Phrygian kings in the city of Gordion. Local legend had claimed that whoever was able to unravel the knot would one day rule over all of Asia. In 333 BC Alexander the Great marched through Phrygia, and at Gordion attempted to untie the elaborate knot. Having failed to do so, he simply took his sword and cut through it with one stroke.

The inscription on the mount on which this drawing is laid down is identical to those found on several drawings by Florentine and Tuscan artists from an album formerly in the collection of Comte Eugène Charles d'Oultremont (1845-1916) in Belgium. The d'Oultremont album was in all likelihood compiled in Florence in the 17th or 18th century, probably by the Florentine diplomat, collector and biographer Francesco Maria Niccolò Gabburri (1676-1742).

£ 8,500



8a

Circle of JOHANN MATTHIAS KAGER

Munich 1575-1634 Augsburg

A Bishop Saint Seated in Front of a Grotto

Pen and black ink and grey wash, with framing lines in black ink, squared for transfer in red chalk. Laid down. Inscribed *Fr. Vanni* in pencil on the backing sheet.
136 x 203 mm. (5 3/8 x 8 in.)

PROVENANCE: Anonymous sale, Paris, Christie's, 22 March 2017, part of lot 16 (as Circle of Johann Mathias Kager).

After completing his apprenticeships with the painter Jakob Jelle and the miniaturist Jörg Karl, between 1588 and 1598, Johann Matthias Kager began working for the ducal court at the Residenz in Munich, under the overall supervision of the painter Friedrich Sustris. He was active primarily as a miniaturist, while also painting a number of works for palaces and churches in the city. Kager's early works reveal the Italianizing influence of Sustris and Hans Rottenhammer, and while it has been suggested that he may have travelled to Italy, possibly in the company of Rottenhammer, there is no firm evidence for this. (It is also only during his early period in Munich that mythological subjects appear in his oeuvre, and for most of his career he produced mainly religious works.) When Duke Maximilian I came to power in 1597, he dismissed many of the artists then working at the Bavarian court, and almost nothing is known of Kager's activity as a painter between 1597 and 1602, although some of his engravings bear dates in the first years of the 17th century.

By 1603 Kager had settled in Augsburg, where he was granted citizenship at the end of that year and also obtained the right to work as a painter and miniaturist. In May 1605 he received his first important public commission in Augsburg, for the façade decoration of a guild hall, completed in 1607. He soon earned further important public commissions, including the decoration of the city gates, completed in 1611, and altarpieces for churches in both Augsburg and Munich. He also designed engravings for Matthäus Rader's books *Bavaria sancta* and *Bavaria pia*, published between 1615 and 1628. In 1615 Kager was named town painter of Augsburg. In this capacity he provided designs for public ceremonies, and also received his most important commission from the city council, for the extensive decoration of the town hall. Although much of the work was done by other artists under his supervision, Kager himself painted the ceiling and mural paintings for the Goldener Saal, which are among his best-known works. Apart from paintings, frescoes and designs for engravings, Kager also painted miniatures for the Wittelsbach court in Munich, the wealthy Fugger banking family of Augsburg and the Prince-Bishop of Salzburg, as well as the Augsburg art dealer Philipp Hainhofer. A number of his frieze designs were engraved by Raphael Custodis and published in Augsburg from 1618 onwards. Kager also served as burgomaster of Augsburg between 1631 and 1632.

£ 3,000

8b

Circle of JOHANN MATTHIAS KAGER

Munich 1575-1634 Augsburg

A Bishop Saint (Augustine?) Seated Before a Hut

Pen and black ink and grey wash, with framing lines in black ink, squared for transfer in red chalk. Laid down. Inscribed *Fr. Vanni* in pencil on the backing sheet.
133 x 197 mm. (5 1/4 x 7 3/4 in.)

PROVENANCE: Anonymous sale, Paris, Christie's, 22 March 2017, part of lot 16 (as Circle of Johann Mathias Kager).

Both this and the previous drawing may be associated with a closely-related study by the same hand of a bishop saint distributing alms, also with an arched top and undoubtedly from the same series, that is with Monroe Warshaw in New York. All three drawings are squared for transfer, and are likely to have been intended as lunette decorations for a church.

Tilman Falk has suggested that these drawings may be the work of the Augsburg painter Caspar Strauss (c.1595-1663), who may be claimed as Johann Matthias Kager's only significant follower. Little is known of Strauss's training, but by 1620 he was working in Kager's studio, and he seems to have continued to assist him after gaining his independence as an artist. In the 1620s Strauss worked with Kager on the decoration of the monastery church in Zwiefalten, and around 1630 succeeded him as the city painter, or *stadtmaler*, of Augsburg. Only a handful of paintings and less than twenty drawings by Caspar Strauss are known today, including sheets in the Kunsthalle in Bremen, the Staatliche Graphische Sammlung in Munich, the Metropolitan Museum of Art in New York, and elsewhere.

£ 3,000

9

Attributed to ASTOLFO PETRAZZI

Siena 1580-1653 Siena

A Figure Kneeling Before a Man Seated on a Throne (The Ordination of a Monk?)

Red chalk and red wash, squared for transfer in black chalk, with framing lines in brown ink.
176 x 127 mm. (6 7/8 x 5 in.)

PROVENANCE: Anonymous sale, London, Sotheby's, 3 April 1995, lot 115 (as Central Italian School, c.1600); Private collection, London.

The Sienese artist Astolfo Petrazzi was a student of Ventura Salimbeni, and his early paintings, such as the *Martyrdom of Saint Crispin* of 1608 in the church of San Crispino in Siena, display the influence of this local Baroccesque master. According to the biographer Filippo Baldinucci, Petrazzi also studied with two other Sienese painters, Francesco Vanni and Pietro Sorri. After a period of about ten years in Rome, where he painted an altarpiece for the church of San Giovanni dei Fiorentini, Petrazzi returned to Siena in 1631, inspired by the Bolognese classicism of the Carracci and their followers. Among his important paintings of this period are *The Last Communion of Saint Jerome* of 1631, in the Sienese church of Sant'Agostino, which is his first known dated work, and *The Mysteries of the Rosary*, painted the following year for the church of Santo Spirito. He also painted a number of historical subjects as mural paintings for the interior of the Palazzo Pubblico in Siena. Petrazzi operated a busy workshop in Siena, and is known to have established a drawing academy in his studio. Later projects included frescoes for the Oratory of Saints Gherardo and Ludovico, completed in 1635, and the decoration of the vault of the Oratory of San Rocco, which is signed and dated 1648. Petrazzi was also a gifted painter of still life subjects, executed in a combination of a Caravaggesque and Northern manner, and genre scenes.

The essential characteristics of Astolfo Petrazzi's draughtsmanship were established in a pioneering article published by the scholar Philip Pouncey in 1971, when he grouped a number of previously anonymous drawings under the name of the artist, on the basis of a drawing of *The Martyrdom of a Saint*, signed '*Astolfo Petrucci Sanese*', in the Albertina in Vienna. Only a few of the artist's extant drawings, however, can be related to finished paintings or frescoes. Among the relatively small corpus of drawings by Petrazzi are sheets in the Louvre, the British Museum, Christ Church in Oxford, the Metropolitan Museum of Art in New York, and elsewhere.

A pen and ink drawing by Petrazzi of a closely related subject – a study of *Obeisance Before a Monarch* – is in the Biblioteca Ambrosiana in Milan. A number of drawings by the artist are executed in the distinctive and attractive combination of red chalk and red wash seen in the present sheet, including a stylistically comparable study of *The Presentation of Christ in the Temple* in the British Museum. Other drawings in this technique by or attributed to Petrazzi include a drawing with two compositional studies for an *Adoration of the Magi* in the Pierpont Morgan Library in New York.

£ 3,500

10

REMIGIO CANTAGALLINA

Borgo San Sepolcro 1575-1656 Florence

Tuscan Landscape with a Traveller and his Dog

Pen and brown ink. Numbered *1.* in brown ink at the upper centre. Indistinctly inscribed (possibly a collector's *paraphe*) in brown ink on the verso.
166 x 243 mm. (6 ½ x 9 ⅝ in.)
Watermark: A coat of arms with a hat above shield with circles, flanked by tassels.

PROVENANCE: Anonymous sale, New York, Sotheby's, 20 January 1982, lot 101; Anonymous sale, New York, Sotheby's, 28 January 2016, lot 130.

Said to be a pupil of Giulio Parigi, the landscape draughtsman Remigio Cantagallina produced his earliest known works, a series of landscape etchings, in 1603. Relatively little is known of his life and career, which was spent mostly in Florence, although a trip to Flanders between 1611 and 1613 is documented by a number of drawings in a sketchbook today in the Musée Royale des Beaux-Arts in Brussels. Described by the Florentine biographer Filippo Baldinucci as '*famous for his landscape drawings in pen*' ('*celebre in disegnar paesi a penna*'), Cantagallina was particularly influenced by the work of such Northern artists as Paul Bril. He was, in turn, to be an important influence on the later generation of landscape draughtsmen working in Florence, including Ercole Bazzicaluva, Baccio del Bianco and Jacques Callot, whom Cantagallina seems to have befriended on his arrival in Florence in the early years of the 17th century, and may have helped to train. Among the few public works commissioned from him were the ephemeral decorations to celebrate the wedding in Florence of the Grand Duke Cosimo II de' Medici to Maria-Maddalena of Austria, executed in collaboration with Parigi in 1508. Only one oil painting by Cantagallina is known; a very large canvas of the *Last Supper* painted in collaboration with his brother Antonio in 1604, intended for a monastery in his native town of Sansepolcro and now in the Museo Civico there.

A prolific artist, Cantagallina produced a large number of highly finished topographical views of Florence and other sites in Tuscany, drawn with warm brown washes, that are among his finest achievements. Many of these drawings, such as a remarkable large *View of Siena* in the Uffizi, were almost certainly intended as independent works of art. He also produced imaginary landscapes, of which the present sheet is a fine example. The largest extant collection of landscape drawings by the artist, numbering more than two hundred sheets, is today in the Uffizi in Florence; one of these, a drawing dated 1655, is his last known dated work. Cantagallina's draughtsmanship was closely related to his work as a printmaker, and he produced over sixty etchings, mostly of pastoral landscapes and festival scenes.

Almost certainly intended as an autonomous work of art, this landscape drawing is a typical example of the work for which Cantagallina was praised by Baldinucci.

£ 9,000

11

FLORENTINE SCHOOL

17th Century

Design for Two Spandrels, with Allegorical Figures of Faith and the Church

Red chalk and red wash, over an underdrawing in pen and brown ink, on two joined sheets of paper, laid down. Inscribed *Dom. Maria Canuti* in brown ink at the lower right centre and numbered *N1524* in brown ink in the centre of the sheet. Inscribed *Vignali*(?) in red chalk at the lower right centre. Further inscribed (in a modern hand) *Domenico Maria Canuti / Very similar figures occur in fresco S.S. Domenico e Sisto, Rome. / One with book + one with cup, but more foreshortened and divided / from each other by decorative frame.* in pencil on the old mount. Also inscribed (by Philip Pouncey) *Giovanni da san Giovanni? P.P.* in pencil on the old mount.
232 x 448 mm. (9 1/8 x 17 5/8 in.)

PROVENANCE: Hugh and April Squire, London and Woodbridge; Their anonymous sale (‘*An Interesting Collection of Old Master Drawings, The Property of a Private Collector*’), London, Sotheby’s, 4 July 1975, lot 115 (as Attributed to Giovanni da San Giovanni).

The author of this interesting drawing has thus far resisted a firm identification. The sheet bears a traditional attribution to the 17th century Bolognese painter Domenico Maria Canuti (1620-1684), while the noted 20th century scholar and connoisseur Philip Pouncey proposed a tentative attribution to the Florentine artist Giovanni Mannozzi, known as Giovanni da San Giovanni (1592-1636). More recently, an attribution to another Florentine artist of the Seicento, Giovanni Maria Morandi (1622-1717) has also been put forward.

As noted in the modern inscription on the former mount, similar allegorical female figures appear above an arch in Canuti’s extensive fresco decoration of the dome and apse of the Roman church of Santi Domenico e Sisto, a project begun in 1673 and completed in 1675. Although he painted altarpieces and easel pictures throughout his career, it was as a fresco painter of such grand ceiling decorations that Canuti came to be best known.

However, this energetic drawing seems, on balance, more likely to be the work of a Florentine artist. Pouncey’s attribution to Giovanni da San Giovanni, the leading fresco painter in Florence in the late 1620s and early 1630s, would appear to have some merit, by a stylistic comparison with such vigorously-executed drawings by the artist as an early red chalk study for a mural fresco composition in the Uffizi in Florence, or with the figure types in a finished drawing of an allegorical subject of *Peace*, in red, black and white chalk, also in the Uffizi.

Also interesting is the attribution to Giovanni Maria Morandi, by whom relatively few drawings are known, however. Although Florentine by birth, Morandi spent most of his career in Rome, and his style as an artist reflects a combination of both Tuscan and Roman elements. His draughtsmanship is characterized by a preference for a combination of red chalk with red wash and white heightening, as in the present sheet.

A very similar treatment of hands is found on the verso of a drawing in the Louvre, executed in red chalk and red wash, depicting a man holding a violin. The Louvre drawing was formerly attributed to both Morandi and Canuti, but is now given to the Florentine painter Pier Dandini (1646-1712).

£ 14,000

N 1524
Dom. Maria Canuti

12

BALDASSARE FRANCESCHINI, called IL VOLTERRANO

Volterra 1611-1690 Florence

Recto: *Study of Two Variant Designs for a Cartouche*
Verso: *Studies of Frames or Cartouches*

Black chalk. The verso in red chalk.
247 x 260 mm. (9 3/4 x 10 1/4 in.)

PROVENANCE: Probably part of a group of 410 drawings by Volterrano, mounted into four albums, sold Paris, Hôtel Drouot, 8 November 1922, lot 214; Anonymous sale (‘*An Important Group of Drawings by Baldassare Franceschini, called Il Volterrano*’), London, Sotheby’s, 3 July 1980, lot 2; Brian Sewell, London.

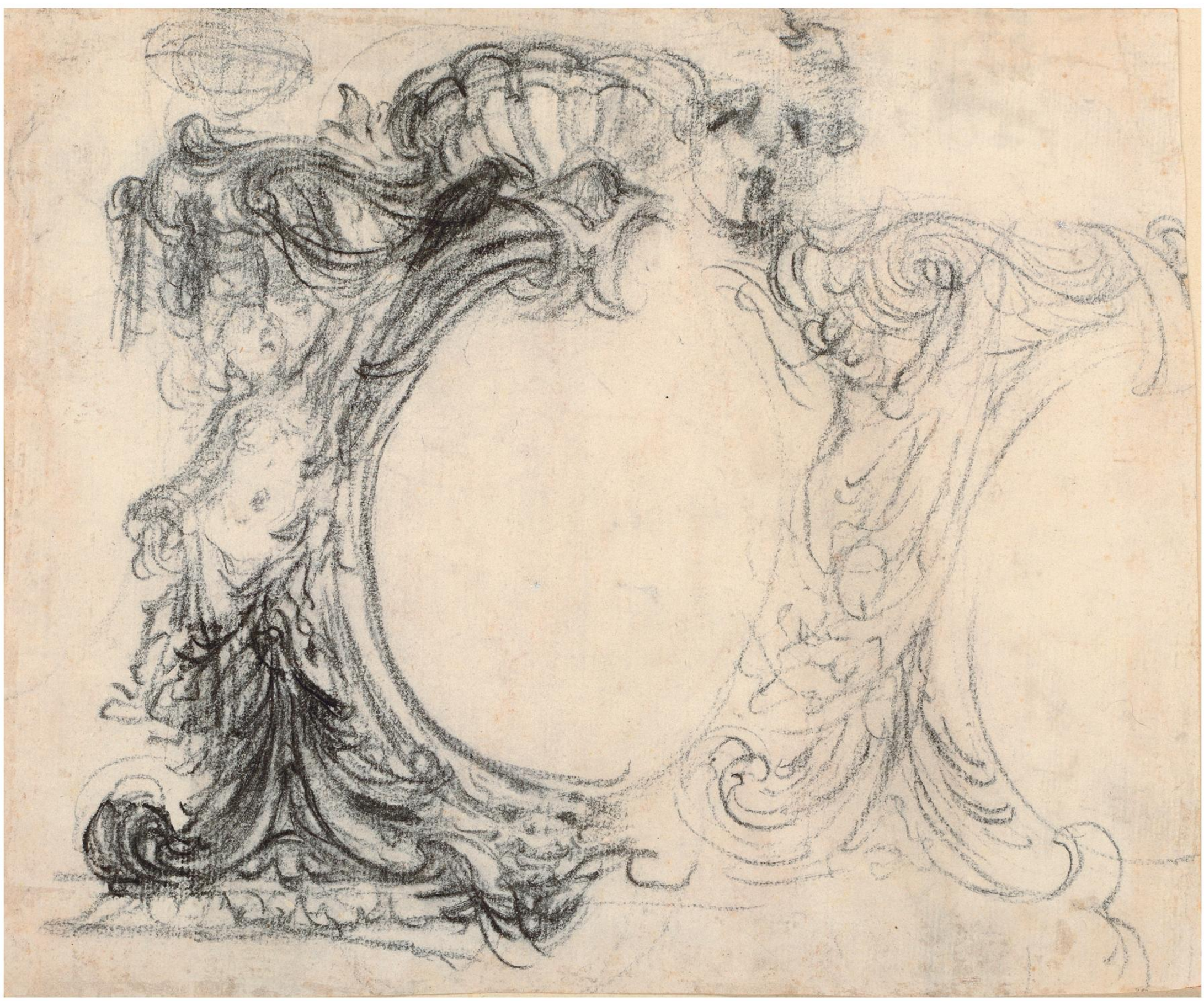
The leading fresco painter in Florence in the latter half of the 17th century, Baldassare Franceschini, known as Il Volterrano after his birthplace, painted frescoes, altarpieces and easel pictures for numerous churches and palaces in Florence, Volterra and Rome. He was also one of the finest draughtsmen of the Florentine Seicento. Both of the artist’s biographers, Filippo Baldinucci and Francesco Maria Niccolò Gabburri, owned several of his drawings, and they were also popular with collectors.

Although he was a prolific draughtsman, drawings for architecture, decorative motifs and metalwork by Volterrano are relatively rare. As Charles McCorquodale has pointed out, ‘*Volterrano…allowed his most robust, if controlled, drawing style to emerge in his designs for carving, stuccoes, metalwork and other decoration*’, while another scholar has noted that ‘*The florid baroque style evident in these drawings, and even the way numerous unfinished sketches are crowded on to the sheet, seem to be inspired by Bernini, whose work Volterrano knew from his two stays in Rome, but the condensed nature of the ornament is characteristically Florentine.*’ Volterrano is known to have designed a handful of picture frames; a painting by Paolo Veronese in the collection of the Grand Duke Ferdinando II de’ Medici, for example, is set into an elaborate gilt frame carved by Jacopo Maria Foggini to a design by Volterrano. Other drawings for frames by Volterrano are in the Rijksmuseum in Amsterdam, the Romanian Academy in Bucharest and the Metropolitan Museum of Art in New York.

The present sheet may be compared to other drawings by Volterrano for decorative details and ornament, including several drawings in the Kunstbibliothek in Berlin. The verso of the present sheet, drawn in red chalk (fig. 1), appears to show several designs for frames or cartouches, and may be compared with a drawing for an oval cartouche or frame in the National Gallery of Scotland in Edinburgh.

verso

£ 8,000



13

LOUIS AUBERT

Paris 1720-c.1800 Paris(?)

A Young Boy Standing

Black chalk, with touches of pastel and white heightening, on brown paper. Signed and dated *Louis Aubert f. 1745* in brown ink at the lower left.
275 x 186 mm. (10 7/8 x 7 3/8 in.) [sight]

Active mainly between c.1740 and c.1755, the painter and draughtsman Louis Aubert remains a shadowy figure in 18th century French art. The son of the first violinist at the Paris Opéra, he was himself a professional musician and composer as well as an artist, although nothing is known of his training. Like his father, Aubert was active at court, and by 1742 is named in documents as an '*officier de la Chambre du Roy*'. That Aubert was well regarded in court circles is shown by the fact that in 1745 he was commissioned to paint three decorative works for the Château of Fontainebleau, as well as four overdoors for the apartments of the Dauphin at Versailles. He also produced landscape paintings for the châteaux of Compiègne, where his works decorated the rooms of Madame de Pompadour, and Choisy-le-Roi.

While working as an artist, Aubert seems to have continued his musical career, both at the orchestra of the Opéra and at court, where he was a member of the string ensemble known as the *Vingt-quatre violons du roi*. He also published a number of violin sonatas. Aubert's artistic activity seems to have ended by 1755, when he was installed as first violin at the Opéra, from which position he retired in 1771. Three years later he was awarded a yearly pension of 1,365 livres from the Maison du roi. Although he was still receiving this pension in 1790, the precise date of his death remains unknown.

Aubert is best known today for his drawings, which are usually genre scenes or portraits executed in pastels or coloured chalks. Many of his drawings are signed and often dated, others have born attributions to Jean-Baptiste-Simeon Chardin, while the influence of Etienne Jeaurat is also evident in his draughtsmanship. As Neil Jeffares has noted, however, Aubert's drawings are '*unlike the work of any other French pastellist of this period, and are closer to pastels of the Dutch school in theme.*' Some forty drawings by Louis Aubert are known today, several of which bear dates between 1742 and 1749, and examples are in the collections of the Rijksmuseum in Amsterdam, the Musée Condé in Chantilly, the Louvre in Paris and the Albertina in Vienna, as well as in the Horvitz Collection in Cambridge, Massachusetts.

£ 4,000

Louis aubert. f. 1745.

14

JOHANN WOLFGANG BAUMGARTNER

Ebbs 1702-1761 Augsburg

Alexander the Great Founding a City

Pen and black ink and grey wash, heightened with white, on blue paper, with framing lines in black ink. Inscribed *Joh: Wolfgang Baumgärtner 1712-1761. //Kufstein./* and B in black ink on the album page to which the present sheet was formerly attached.
175 x 293 mm. (6 7/8 x 11 1/2 in.)

One of the finest German exponents of the Rococo style, Johann Wolfgang Baumgartner was born near Kufstein in the Tyrol. He began his career in Salzburg as a painter of *hinterglasmalerei*; a method of painting on the reverse of glass panels. Although they were highly prized, very few of these precious works have survived. After travelling in Italy, Austria, Hungary and Bohemia, Baumgartner settled in Augsburg in 1733, where at first he was only permitted to work as a glass painter. It was not until 1745, when he became a citizen of Augsburg and joined the local guild of painters, that he began working in both oil painting and fresco. His earliest known work in fresco dates from 1754, when he decorated the ceiling of the church of St. Jakobus in Gersthofen, for which he also painted several altarpieces. Soon established as one of the leading artists in Augsburg, Baumgartner painted numerous ceilings and frescoes for churches in Southern Germany, notably at Egenhausen, Bergen and Baitenhausen. He also worked at the palace of the Prince-Bishop Cardinal Franz Konrad von Rodt at Meersburg, on Lake Constance, although his work there was left unfinished by his death from tuberculosis in September 1761.

Baumgartner is best known today as a draughtsman and designer of prints – '*one of the most gifted designers for the print trade that Augsburg produced in a fertile period of graphic invention*', in the words of one modern scholar – although unusually he does not seem to have worked as a printmaker himself. Around 220 drawings by the artist have survived, most of which served as designs for prints, book illustrations or calendars for the three leading publishing houses of Klauber, Engelbrecht and Kilian in Augsburg. Baumgartner's model drawings for engravings include allegorical, mythological and religious subjects, genre scenes, hunting themes and elegant pastoral subjects. Among his significant commissions as a book illustrator, Baumgartner provided some three hundred designs for the *Tägliche Erbauung des Wahren Christen*; a devotional calendar illustrating each of the days of the year with an engraving of a different saint.

As another scholar has noted, '*[A] colourful blend of Christian and pagan themes, sacred and profane motifs, witty allegories and realistic genre scenes, is characteristic of Baumgartner's entire drawn oeuvre… Baumgartner's works impress with their wealth of ideas and innovations.*' The present sheet may depict the foundation of the city of Alexandretta ad Issum (now Iskandarun in Turkey) by Alexander the Great in 333 BC, after his victory at the Battle of Issus. It is difficult to be certain, however, since Alexander usually celebrated his military victories with the founding of cities – invariably named after himself – of which the most famous is Alexandria in Egypt, founded in 331 BC. Indeed, as many as seventy cities are thought to have been established by Alexander the Great during his campaigns.

£ 6,000

15

GREGORIO GUGLIELMI

Rome 1714-1773 St. Petersburg

A Concert in a Garden

Pen and brown ink and brown wash, over an underdrawing in black chalk.
165 x 295 mm. (6 ½ x 11 ⅝ in.)

PROVENANCE: The British Rail Pension Fund; Their sale (‘*Property from the Collection of the British Rail Pension Fund*’), New York, Sotheby’s, 8 January 1991, lot 8 (as Attributed to Sebastiano Ricci, sold for $18,700); John O’Brien, Charles Town, West Virginia (Lugt 4230), his handwritten collector’s mark *O’* in pencil on the verso.

A pupil of Francesco Trevisani in Rome, Gregorio Guglielmi also came under the influence of the painters Marco Benefial, Sebastiano Conca and Corrado Giaquinto. His biographer Luigi Lanzi notes that Guglielmi’s fresco decorations were greatly admired, and it is as a *frescante* that he first made his mark in Rome, where he is recorded by the end of the 1730s. Among his important Roman projects were frescoes in the churches of Santo Spirito, executed in 1742, and Santa Trinità, painted between 1746 and 1749, as well as a *Time Revealing Truth* for the Biblioteca Corsiniana and frescoes for the hospital of Santo Spirito in Sassia. In 1748 he was admitted to the Accademia di San Luca.

As early as 1739 Guglielmi had painted an altarpiece for a church in Prague, and by the middle of the century he had begun to travel extensively outside Italy, establishing a reputation as one of the finest decorative painters in Europe. Between 1754 and 1755 he was in Vienna, where he painted an allegorical ceiling fresco of *The Arts and Sciences* at the Alte Universität. The success of this project led to a commission from the Empress Maria Theresa for what was to be one of his most famous works; the vibrant ceiling frescoes in the Hapsburg summer palace of Schloss Schönbrunn, near Vienna, painted between 1759 and 1761. After some years in Berlin, Guglielmi was in Turin from 1765, working at the Palazzo Chiablese, the church of the Santi Martiri and the Palazzo Reale, for which he painted a ceiling fresco of the *Four Corners of the World*. Guglielmi was also active in Naples, Dresden, Bergamo, Stuttgart, Augsburg, Warsaw, Munich and St. Petersburg, where he died in 1773.

A stylistically comparable drawing by Guglielmi – a *Project for the Ceiling of the University of Vienna* – is in the collection of the Hermitage in St. Petersburg. Also similar are pen and wash drawings of *An Allegory of the Natural Sciences* and *Dardanus Orders the Construction of the Temple of the Sun*, both in the Albertina in Vienna.

£ 5,000

16
FRENCH SCHOOL
18th Century

The Interior of a Theatre

Black chalk, with framing lines in black chalk. Inscribed *Tu es né pour estre / heureux.* in brown ink on the verso. Further inscribed *G de S^t. Aubin* in brown ink at the lower left of the old mount, and *G. de SAINT-AUBIN / 1724-1780* in black ink on a cartouche pasted onto the old mount.
93 x 100 mm. (3 5/8 x 3 7/8 in.)

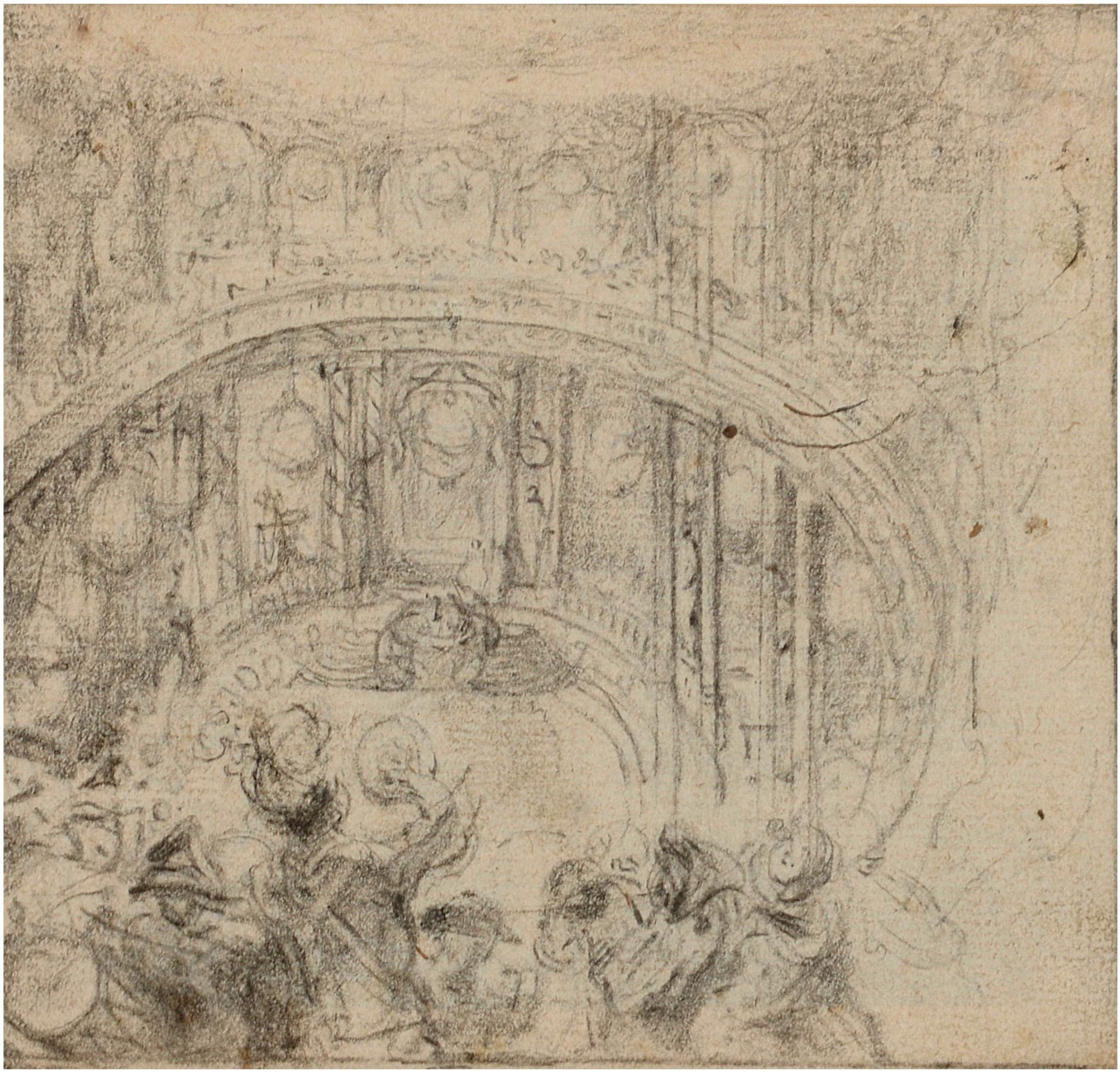
PROVENANCE: Maurice Delestre, Paris; His sale, Paris, Hôtel Drouot [Ader & Boisgirard], 14 May 1936, lot 106 (as Gabriel de Saint-Aubin, with incorrect dimensions, sold for 1,800 francs); Gaston Delestre, Paris; Thence by descent.

This charming little drawing of the interior of a circular theatre has long borne an attribution to the 18th century French draughtsman Gabriel de Saint-Aubin (1724-1780). The drawing may depict the interior of one of the dancing halls known as 'Vauxhalls' – after the Vauxhall pleasure gardens in London – which were popular in Paris in the second half of the 18th century. Indeed, between 1764 and 1789 at least ten pleasure gardens and theatres known as 'Vauxhalls' or 'Wauxhalls' opened in Paris, while others were established in Bordeaux, Lille, Marseille and Strasbourg. As one modern scholar has noted, '*Wauxhalls such as Ranelegh (1774), Cirque Royale (1775) and the Panthéon (1784) saw large bodies of financial speculators invest literally millions of livres in entertainment complexes that combined gardens, cafés, boutiques and salons, usually clustered around a massive central ballroom.*' Several of these Parisian theatres were designed by the architects Nicolas Lenoir, known as Lenoir le Romain, or Nicolas Le Camus de Mézières.

The traditional attribution of this drawing to Gabriel de Saint-Aubin is certainly not without merit on the grounds of style, technique and subject. A somewhat comparable small drawing by Saint-Aubin of the interior of a circular 'Vauxhall' theatre is in the Musée Carnavalet in Paris, while the architecture of the theatre here depicted is akin to that in a black chalk drawing, by the same artist, of one of the largest and best known Parisian 'Vauxhalls', the Colisée on the Champs-Élysées, which opened in 1771; the drawing is today in the Prat Collection in Paris. Indeed, Saint-Aubin produced a significant number of both finished watercolours and chalk studies of the interior of the Colisée, including drawings in the Wallace Collection in London, the Bibliothèque Nationale and the Louvre in Paris, and the Museum Boijmans-van Beuningen in Rotterdam. As Christophe Leribault has noted of Saint-Aubin, '*In fact, his drawings are our main iconographic source for the Colisée, abundantly described in the press and the memoirs of the period but otherwise scarcely represented.*'

The present sheet, which is inscribed '*Tu es né pour estre heureux*' ('*You were born to be happy*') in an old hand on the verso, once belonged to the Parisian auctioneer and collector Maurice Delestre (1848-1931), and was later acquired by his grandson, the *expert* Gaston Delestre (1913-1969).

£ 4,000



17

JEAN-BAPTISTE PILLEMENT

Lyon 1728-1808 Lyon

A Chinoiserie Design, with Two Figures on a See-Saw and Another Figure on a Chariot with a Hand-held Sail

Black chalk, with stumping, with framing lines in brown ink. Signed and dated *jean Pillement / 1770.* in brown ink at the lower right.
302 x 207 mm. (11 7/8 x 8 1/8 in.)

LITERATURE: Maria Gordon-Smith, *Pillement*, Cracow, 2006, p.197, fig.195.

Among the most influential decorative and ornamental draughtsmen working in Europe in the second half of the 18th century, Jean-Baptiste Pillement was an equally gifted painter, producing pastoral landscapes, marines, flower pieces, animal subjects and *chinoiseries*. As Maria Gordon-Smith has noted of the latter, 'chinoiseries *became Pillement's very own domain…[he was] the heir to the* chinoiserie *tradition of Watteau and Boucher. However, in his interpretations the exotic motifs were even more independent from any imitations of Far Eastern originals and represented a highly personal imaginative faculty. What was probably intended to be, at first, an incidental and minor commercial occupation, turned out to be an immediate revelation and eventually a source of lasting fame for the artist.*'

This delightful drawing, signed in full and dated 1770, is one of a number of *chinoiserie* drawings by Pillement incorporating see-saw subjects. It is a preparatory study for one of six designs of oriental figures perched on see-saws (fig.1), engraved by Jean-Jacques Avril, which appeared in 1773 under the title *Cahier de Balançoires Chinoises*. Comparable preparatory studies for other plates in the *Cahier* include two drawings in the Rothschild Collection at Waddesdon Manor in Aylesbury, and one in the National Gallery of Scotland in Edinburgh. An unsigned, reversed and possibly reworked counterproof of the present sheet was at one time in the collection of the art historian K. E. Maison.

1.

Such charming and original compositions as this, with their immense visual appeal, were the source of much of the artist's contemporary fame. As another author has written, '*[Pillement's] chinoiseries exaggerate wispy, fragile qualities of the style. It is as though the world is a fairyland conjured out of gossamer and stalks of grass, and the humans inhabiting it, fanciful little creatures who dance and tumble around so effervescent and lively they seem more creatures of the air than earth.*'

£ 7,000

Jean Pillement
1770.

18
PIO PANFILI
Fermo 1723-1812 Bologna

Four Studies of Decorative Ceiling Designs

Pen and brown ink and grey wash and watercolour. Signed(?) and inscribed *Pio Panfili / fol 56* in brown ink on the verso.
326 x 283 mm. (12 7/8 x 11 1/8 in.)

Born near Fermo in the Marches and active mainly in Bologna, Pio Panfili studied at the Accademia Clementina in Bologna and established a successful career as a painter of ornament and perspectival decorations, and was also a prolific printmaker and an occasional set designer. He received one of his first important commissions when he was tasked with the fresco decoration of the ceiling vault of the Sala dell'Aquila in the Palazzo dei Priori in Fermo, executed between 1760 and 1762.

Panfili had settled in Bologna by 1767, where he produced a series of large-scale engravings of urban views of the city, as well as numerous smaller city views published between 1770 and 1800. In 1774 he completed the ceiling decoration of the staircase of the Palazzo Comunale in Montegiorgio, and in 1783 published a series of ornamental prints under the title *Frammenti d'ornati per li giovani principianti nel disegno*. Elected a member of the Accademia Clementina in 1786, the following year Panfili began work on the illusionistic fresco decoration of the ceiling of the Duomo in Fermo, which he completed in 1788. At around the same time he decorated the chapel and several rooms of the Palazzo Guerrieri in Fermo. He died in 1812, aged almost ninety. A posthumous biography of the artist, entitled *Memoria della vita di Pio Panfilj*, was published by the Marchese Antonio Amorini Bolognini in 1835.

Architectural drawings by Panfili are today in the Pierpont Morgan Library and the Cooper-Hewitt National Design Museum in New York, the Istituto Centrale per la Grafica in Rome and in several public collections in Bologna, notably an album of drawings and designs (including a self-portrait) in the Pinacoteca Nazionale. Panfili also assembled a fine personal collection of drawings, including examples by Agostino Mitelli and Mauro Antonio Tesi.

Among stylistically comparable drawings by Pio Panfili is a signed study for part of the decoration of the cathedral of Fermo, in the Museo Civico d'Arte Industriale e Gallerie Davia Bargellini in Bologna.

£ 1,400

19

PIO PANFILI

Fermo 1723-1812 Bologna

Design for a Corner Pendentive and Part of a Dome

Pen and brown ink and grey wash, over traces of an underdrawing in pencil. Signed or inscribed *Pio Panfili fece* in brown ink at the lower right centre. Inscribed *Schizzo pel cabino nel Duomo di Fermo / comparato da Aless. Maggiori / anno 1795* in brown ink on the verso.
208 x 228 mm. (8 1/8 x 9 in.)

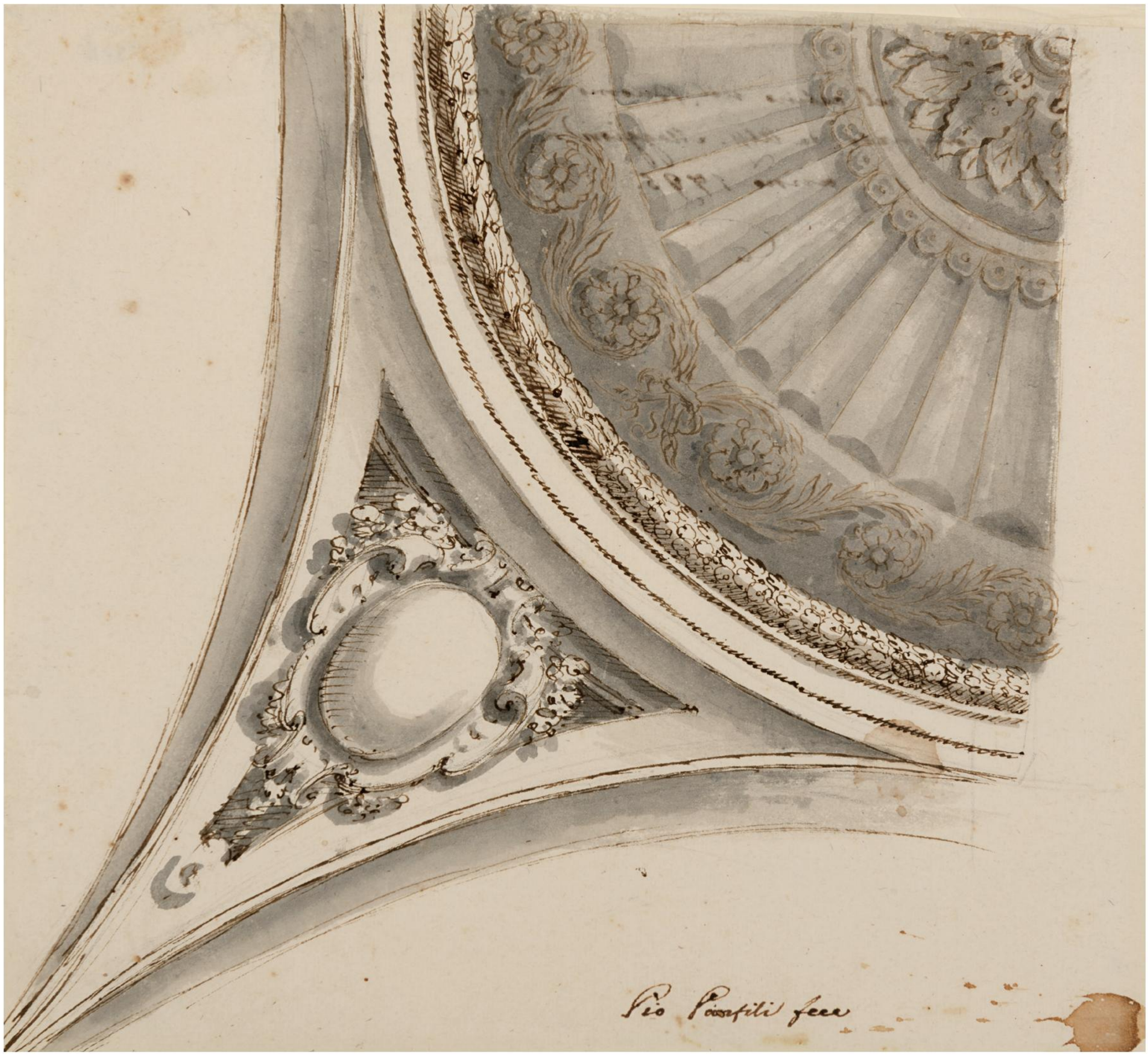
PROVENANCE: Acquired in Bologna in 1795 by Alessandro Maggiori, Faenza, Rome and Porto Sant'Elpidio (with his inscription [cf. Lugt 3005b] on the verso).

This drawing, as the inscription on the verso suggests, would appear to be a preparatory study by Pio Panfili for part of his illusionistic ceiling decoration of the Duomo at Fermo, executed between 1787 and 1788, when the interior of the church was renovated in a neoclassical style under the auspices of the architect Cosimo Morelli. Panfili decorated the vault of the nave with three fictive domes, divided by fluted pilasters with stucco capitals. As the illusionistic scheme of the three painted domes has been described, '*Starting with the entrance, only the first two have the same perspective characteristics. Having a square ceiling with rounded corners to connect with the intersections of the main arches, [Panfili] made use of special shadow effects and dosed the perspective proportions of the ornamental elements (cornice, finials, false stuccoes, etc.), succeeding in simulating a perfect curvature only for the observer placed exactly in the centre, while, for those looking from the side, the circumference of the dome does not appear ellipsoidal, but flattened in several places…The three faux domes are decorated in a sunburst pattern, with plant-like volutes and faux stuccoes; in the pendentives, inside oval medallions subtended by two branches with long leaves held by ribbons, are biblical symbols alluding to the Virgin Mary…The rendering of the three-nave interior, with rounded arches and the succession of sub-arches and domes, clearly reveals [Panfili's] scenographic taste. All the decoration is carried out with extreme rationality and balance, in order to achieve a perfect overall effect, taking care not so much of the appearance of the individual parts, but of their fusion with the architecture: painting, sculpture, marble and stucco ornaments blend with the architecture so as to achieve a single vision and a single conception, responding perfectly to the spiritual needs of the Duomo.*'

The lawyer and nobleman Count Alessandro Maggiori (1764-1834) assembled one of the most interesting and varied collections of Italian drawings formed in the late 18th and early 19th century. He began collecting drawings while living and working in Bologna, and continued to do so after he settled in Rome in 1798. Maggiori later moved to Fermo, and in his retirement lived at the Villa Il Castellano in the nearby coastal town of Porto Sant'Elpidio, where his collection of 16th, 17th and 18th century Italian drawings was kept. According to the notes that he added on the sheets he acquired, Maggiori seems to have bought most of his drawings in Faenza, Bologna, Naples and Rome between 1785 and 1810. At his death in 1834, the collection of nearly three thousand drawings was dispersed by his heirs.

A stylistically comparable, signed drawing of a ceiling design by Panfili, which, like the present sheet, was once in the collection of Alessandro Maggiori, was until recently in the Lodewijk Houthakker collection.

£ 1,200


Pio Pozzetti fece

20
CONTINENTAL SCHOOL
18th Century

a. *Studies of Mushrooms*

Pen and brown ink and brown wash, on laid paper. Inscribed *gravée par imprimer* in brown ink at the bottom edge. Numbered *61* in pencil at the upper right.
438 x 283 mm. (17 1/4 x 11 1/8 in.) [sheet]

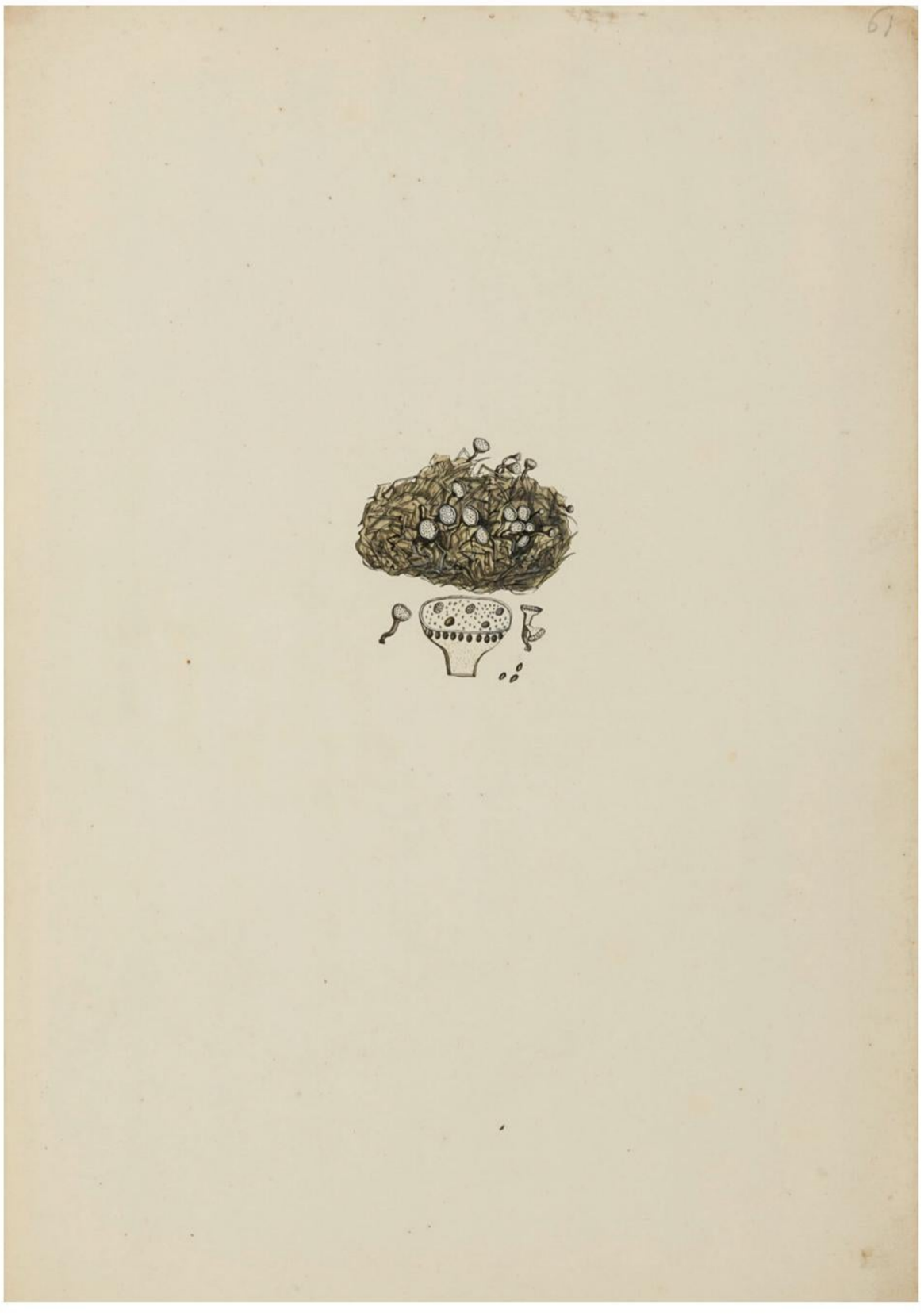
b. *Studies of Five Mushrooms*

Pen and brown ink and brown wash on laid paper. Numbered *60* in pencil at the upper right.
439 x 280 mm. (17 1/4 x 11 in.) [sheet]

As the inscription at the bottom edge of the first of these sheets indicates, these two drawings appear to have been intended to have been engraved as illustrations for a botanical publication. Two related drawings of mushrooms by the same hand, of similar dimensions and almost certainly part of the same series, recently appeared at auction in Paris.

A tentative attribution to the German botanical illustrator Georg Wilhelm Baurenfeind (1728-1763) may be considered.

£ 700 each



a

b

21

JEAN-CHARLES TARDIEU, called TARDIEU-COCHIN

Paris 1765-1830 Paris

Portrait of the Artist's Son

Black chalk, with stumping, with framing lines in brown ink. Oval. Partly inscribed *De Jean-Charles Tardieu / Portrait de son fils* [illegible] in pencil on the backing board.
156 mm. (6 1/8 in.) diameter

PROVENANCE: Talabardon & Gautier, Paris, in 2009.

Jean-Charles Tardieu – also known as Tardieu-Cochin after the small legacy left to him by his father's cousin, the printmaker and draughtsman Charles-Nicholas Cochin – was from a family of eminent engravers. His father Jacques-Nicolas Tardieu and paternal grandfather Nicolas-Henri Tardieu were both academicians and *graveurs du roi*, while his mother Claire Tournay and paternal grandmother Marie-Anne Horthemels were also professional engravers. Breaking with family tradition, however, Jean-Charles Tardieu trained as a history painter in the studio of the painter Jean-Baptiste Regnault between 1786 and 1789. He obtained second place in the Prix de Rome competition of 1790, and made his debut at the Salon three years later. Tardieu maintained a successful career through the successive upheavals and regime changes of the time, regularly exhibiting important paintings at the Salons. He enjoyed the patronage of Napoleon, Louis XVIII and Charles X, and received official commissions for various imperial and royal residences, such as the palaces of Luxembourg, Versailles, Saint-Cloud and Fontainebleau. Among his significant official commissions was a painting of *The Emperor Napoleon Receives the Queen of Prussia at Tilsitt*, exhibited at the Salon of 1808 and today at Versailles. Tardieu also painted subjects from French history, such as *Sully and Henri IV* of 1805 and *The Clemency of Louis XII* of 1818. He also painted evocative genre scenes, notably a *Market Scene in Paris*, shown at the Salon of 1814, as well as a handful of portraits, some of which were exhibited at the Salon of 1812.

Drawings by Jean-Charles Tardieu are rare. As noted in the old pencil inscription on the backing board, the cherubic young boy in this portrait drawing is one of the artist's sons. Tardieu and his wife Prudence had three sons; Alexandre, born in 1803, Jules Romain, born in 1805, and Armand-Louis, born in 1807. All three were born in Rouen, and would go on to have successful literary and legal careers. As the second half of the inscription has become illegible, however, it is not possible to determine which son is depicted in this charming, intimate portrait, which may be dated to between 1805 and 1810.

1.

£ 8,000

22
PANCRACE BESSA
Paris 1772-1846 Ecouen

Snapdragons

Watercolour, with touches of gouache, over a pencil underdrawing. Numbered *N° 12* in pencil at the lower left. Signed *P. Bessa* in pencil on the verso.
434 x 306 mm. (17 1/8 x 12 in.) [sheet]

PROVENANCE: Anonymous sale, New York, Sotheby's, 21 January 2003, lot 106.

Among the leading painters of flowers and fruit in the first half of the 19th century in France, Pancrace Bessa was a pupil of the Dutch floral painter, draughtsman and engraver Gerard van Spaendonck. He was also influenced by the work of his older contemporary, the noted Belgian botanical painter Pierre-Joseph Redouté, with whom he also studied. (Bessa was one of only a handful of men to do so, since Redouté's pupils were mostly women). Bessa probably accompanied Redouté as part of Napoleon's expedition to Egypt in 1798, and later collaborated with him on the illustrations for François-André Michaux's *Arbres forestiers de l'Amérique septentrionale*, published between 1810 and 1813, and Aimé Bonpland's *Description des plantes rares cultivées à Malmaison et à Navarre*, which appeared in 1813. Bessa's most important independent commission, however, was for a series of 572 watercolours on vellum for Jean-Claude-Michel Mordant de Launay's *Herbier général de l'amateur*, commissioned by Charles X, King of France. Published in eight volumes and the most significant French flower periodical of the day, the project was begun in 1816 and the artist worked on the series until 1827. Bessa's beautiful watercolours were superbly reproduced for the book, in the form of hand-coloured engravings by various printmakers.

As highly regarded in his day as both van Spaendonck and Redouté, Bessa was, however, less prolific than either. Nevertheless, he enjoyed the patronage and protection of the Duchesse de Berri, to whom he was appointed flower painter and drawing master in 1820, and also worked for the Empress Joséphine. In 1823 he was commissioned by the Muséum d'Histoire Naturelle to produce studies of flowers on vellum, succeeding Redouté in this role. Bessa exhibited at the Salons between 1806 and 1831, when he retired to Ecouen.

£ 4,200

43 x 32

23
FRENCH SCHOOL
Early 19th Century

a. *Study for the Refortification of Paris: Designs for a Wooden Drawbridge over a Canal*

Pen and black ink and watercolour, within a fictive drawn mount. Numbered *PL-39.em* in red ink at the upper left. Variously lettered and numbered in red ink, and with a scale in feet (*piedes*) in red ink at the lower right.
364 x 495 mm. (14 3/8 x 19 1/2 in.) [image]
443 x 575 mm. (17 3/8 x 22 5/8 in.) [sheet]

b. *Study for the Refortification of Paris: Designs for a Cogwheel for a Revolving Floor*

Pen and black ink and watercolour, within a fictive drawn mount. Numbered *PL-43.em* in red ink at the upper left. Variously lettered and numbered in red ink, and with a scale in feet (*piedes*) in red ink at the centre.
366 x 497 mm. (14 3/8 x 19 5/8 in.) [image]
445 x 573 mm. (17 1/2 x 22 1/2 in.) [sheet]

PROVENANCE: Arthur Wellesley, 1st Duke of Wellington, Apsley House, London; By descent to Brigadier Arthur Valerian Wellesley, 8th Duke of Wellington, Stratfield Saye House, nr. Basingstoke; His sale, London, Sotheby's, 11 December 1980, lot 112; Sir John Richardson, New York; Thence by descent.

This pair of large watercolours may be included among a group of designs for elements of the refortification of Paris executed in the second decade of the 19th century. Several designs for a ring of detached forts surrounding the city were submitted to Napoleon in 1813 by the Central Committee on Fortifications, but the Emperor decided against implementing these designs for fear of causing undue alarm among the citizens of Paris. Napoleon's decisive defeat at Leipzig in October 1813, and the subsequent occupation of Paris by coalition forces, led French engineers to further examine ways of constructing defences at strategic points around the city in the future.

The first of these drawings depicts a drawbridge leading to the gateway of a fortified tower. A related drawing showing a plan, section and elevation of a tower with such a drawbridge, sharing the same provenance from the 1st Duke of Wellington, was sold alongside this drawing in London in 1980.

The second drawing shows a novel design for a revolving, circular wooden floor that could be turned with a hand-operated cogwheel. Such movable floors would have been used within fortified towers, to allow cannons to be rotated in any direction to fire through embrasures in the walls of the structure.

By the same hand as the present pair, and of similar technique and dimensions, are two closely-related drawings that were likewise in the collection of the 1st Duke of Wellington; one depicting a plan and section of a rotating wooden floor equipped with cannons, and another showing a plan, elevation and section of a fortified round tower with a revolving floor.

£ 3,500 each

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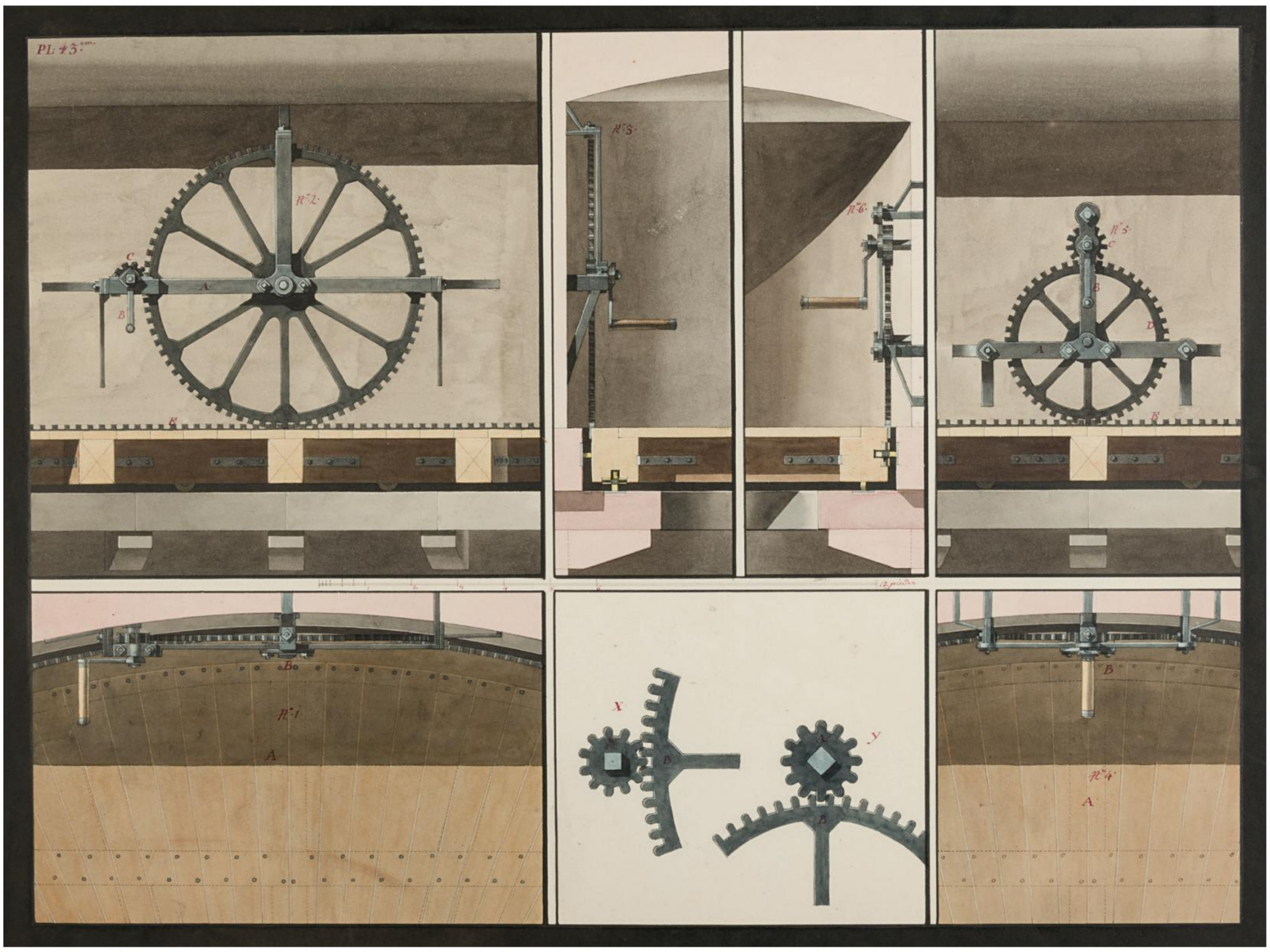
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24

CARL LUDWIG FROMMEL

Birkenfeld 1789-1863 Ispringen

An Ancient Doorway at Tivoli

Watercolour and pencil. Inscribed and dated *Tivoli* and *1814.* in black ink on the margin of the old, pale green mount.
197 x 173 mm. (7 3/4 x 6 3/4 in.)

PROVENANCE: Probably the estate of the artist; Bernhard Himmelheber, Karlsruhe; Thence by descent to a private collection, Germany.

The son of an architect, the German landscape painter and printmaker Carl (or Karl) Ludwig Frommel studied painting and engraving in Karlsruhe, the former under Phillip Jakob Becker and the latter with Christian Haldenwang. In 1809 he visited Paris, where he received a commission for twelve large landscape watercolours from the Empress Joséphine. He then spent five years in Italy, between 1812 and 1817, where he befriended some of the German Nazarene artists and established his reputation. After travelling through Sicily and Austria he returned to Karlsruhe, where at the age of twenty-eight he was appointed a professor of painting and engraving. In 1824 he visited London, where he learned the new technique of steel engraving, which he continued to practice on his return to Karlsruhe, setting up the first steel engraving studio in Germany. Between 1830 and 1858 Frommel served as the director of the Grand Ducal picture gallery in Karlsruhe.

Regarded as one of the finest landscape artists of the period, Frommel was particularly admired for his views of Baden, many of which were published in albums, as well as his depictions of sites in Italy and Greece. As a 19th century German encyclopaedia noted of the artist, '*His landscapes are sensitively rendered, full of grace and delicate fragrance…His engravings are distinguished by their characteristic conception and strong yet delicate execution.*' A large group of watercolours, drawings and prints by Frommel is today in the collection of the Staatliche Kunsthalle in Karlsruhe.

During his stay in Italy, Frommel often visited Tivoli, thirty kilometres northeast of Rome, and he drew and engraved several works situated there. A large drawing of a *Landscape near Tivoli* is in the Metropolitan Museum of Art in New York, while a drawing of *Wooded Cliffs near Tivoli*, dated 1815, is in the Staatliche Kunsthalle in Karlsruhe. Views of the 16th century Villa d'Este at Tivoli by the artist are also known.

The present sheet was formerly in the collection of the German architect and decorator Bernhard Himmelheber (1898-1966), which was comprised mainly of German and Italian drawings dating from the 16th to the 19th centuries.

£ 3,000

25
FRENCH SCHOOL
Early 19th Century

A Roman Altar Decorated with Ram's Head and a Garland

Pen and grey ink and grey wash, over an underdrawing in pencil. An artist's monogram or a collector's mark *PL*(?) in brown ink at the lower left.
211 x 150 mm. (8 1/4 x 5 7/8 in.)

PROVENANCE: Muriel Spiro Butkin, Shaker Heights, Ohio; Bequeathed by her to the Cleveland Museum of Art, Cleveland, Ohio; Deaccessioned by the museum in 2021.

Although the monogram at the lower left of the present sheet is likely to be that of the as-yet unidentified artist, or else a collector's mark, it may be noted that it is very similar to the monogram employed by King Louis-Philippe (1773-1850), who ruled as King of the French between 1830 and 1848. Louis-Philippe is known to have been an amateur draughtsman in his youth, and even worked as a drawing master as well as a teacher of maths, history and geography at a school of Reichenau in Switzerland, where, under the assumed name of M. Chabos, he lived in exile for some months in 1793, at the height of the French Revolution.

£ 3,000

26

JEAN-ANTOINE CONSTANTIN, called CONSTANTIN D'AIX

Marseille 1756-1844 Aix-en-Provence

Landscape with a Shepherd and his Flock by a Stream

Pen and brown ink and brown and grey wash, with framing lines in brown ink.
570 x 441 mm. (22 ½ x 17 ⅜ in.)

The painter, draughtsman and engraver Jean-Antoine Constantin spent almost his entire career in Provence and the south of France. After training at the Ecole des Beaux-Arts in his native Marseille, where he also worked as a decorative painter for a porcelain manufactory, he completed his studies in Rome under Joseph-Marie Vien at the Académie de France. Constantin spent six years in Italy, and, as he recalled many years later, in a letter to his student François-Marius Granet, '*I was so content when I lived in that country. Those were the happiest years of my life. I would like to be there still and be able to walk with you in those lovely ruins, to examine the nature which is so beautiful in its colours and which is grander than one can find elsewhere.*'

Upon Constantin's return to France he began to establish a reputation as a landscape painter. Between 1786 and 1795 he taught at the municipal drawing school in Aix-en-Provence, and later continued his teaching in Digne. He made his debut at the Paris Salon in 1817, winning a gold medal, and also exhibited there in 1822, 1827 and 1831. As a painter and draughtsman, Constantin was especially influenced by the work of such 17th century Dutch landscapists as Karel Dujardin and Salomon van Ruysdael. Among his pupils were Granet and Comte Auguste de Forbin, who later became director of the Louvre and purchased several works by Constantin for the museum's collection, as well as helping him gain several commissions.

Constantin's finished drawings were much in demand by local collectors, and significant examples are today in the museums of Aix-en-Provence and Marseille, as well as in both the Ecole des Beaux-Arts and the Louvre in Paris.

£ 7,000

27

EUGÈNE EMMANUEL VIOLLET-LE-DUC

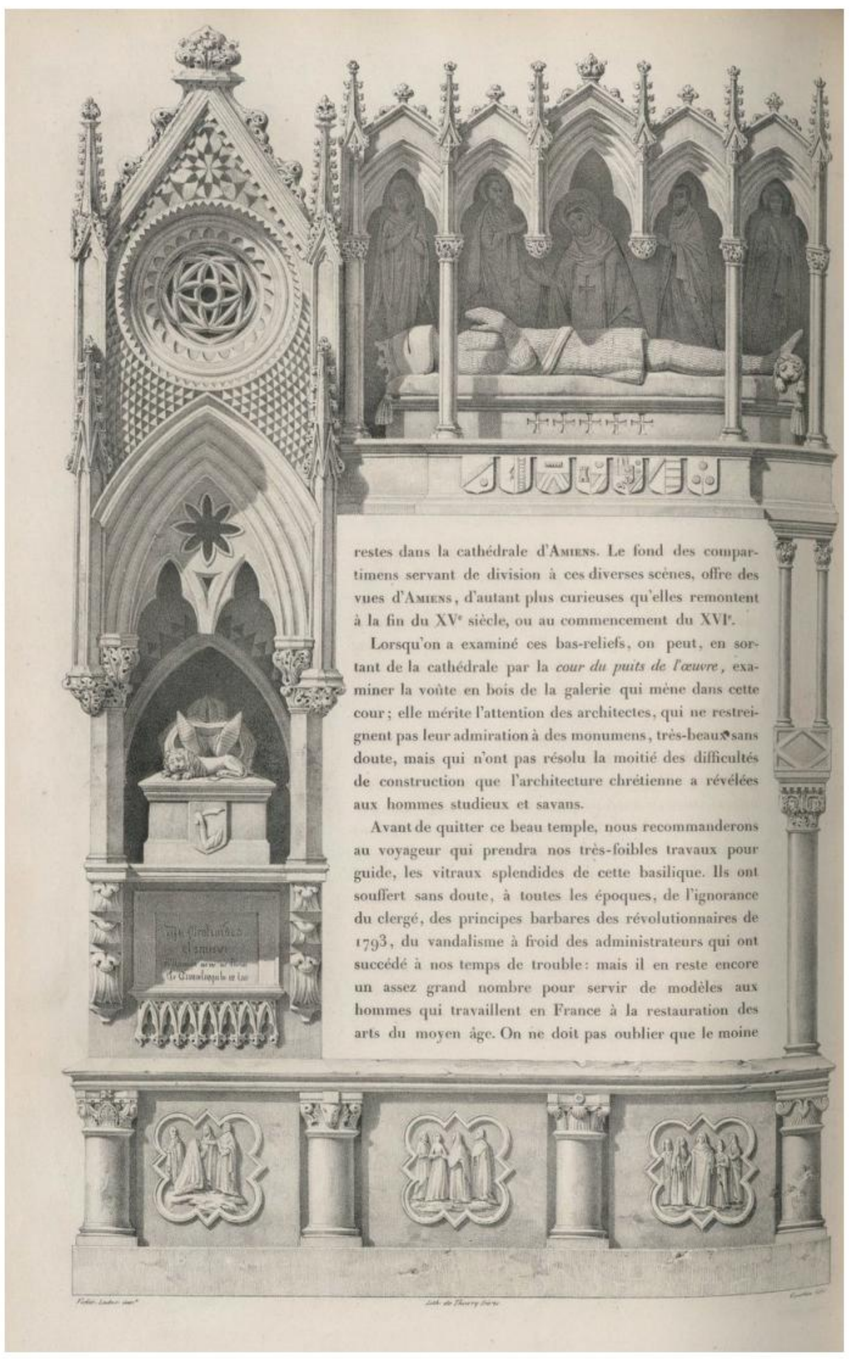
Paris 1814-1879 Lausanne

Studies of a Gothic Monument in Picardy, with the Tomb of a Knight

Pencil and two shades of grey wash. Inscribed and signed *Picardie / 13eme Siècle / E. Viollet Leduc / ne pas copier au miroir / 6 eme* in pencil in the centre of the sheet.
463 x 293 mm. (18 ¼ x 11 ½ in.).

An architect and restorer of medieval buildings, as well as a painter, watercolourist, illustrator and writer, Eugène Viollet-le-Duc is perhaps best known for his reconstruction and renovation of Romanesque and Gothic buildings and churches throughout France, notably the abbey of Sainte-Marie-Madeleine at Vézelay, the Sainte-Chapelle and Notre-Dame in Paris, the abbey of Saint-Denis and the cathedrals of Amiens, Reims and Clermont-Ferrand. He was equally as important as a theorist, whose writings had a significant impact on the understanding and appreciation of medieval architecture. Viollet-le-Duc was an outstanding draughtsman, and his watercolours of buildings and interiors are some of the most beautiful examples of architectural drawing of the 19th century.

This large drawing is a preparatory study for one of the full-page framing illustrations in the volume of Baron Taylor's *Voyages pittoresques et romantiques dans l'ancienne France* devoted to the region of Picardy. This monumental publication, illustrating the architectural and artistic heritage of the various regions of France, was issued in twenty-four volumes between 1820 and 1878. The text was the work of various authors and the accompanying illustrations were commissioned from several artists, notably Viollet-le-Duc, who produced over 220 of them for the book.


restes dans la cathédrale d'Amiens. Le fond des compartimens servant de division à ces diverses scènes, offre des vues d'Amiens, d'autant plus curieuses qu'elles remontent à la fin du XV^e^ siècle, ou au commencement du XVI^e^.

Lorsqu'on a examiné ces bas-reliefs, on peut, en sortant de la cathédrale par la *cour du puits de l'œuvre*, examiner la voûte en bois de la galerie qui mène dans cette cour; elle mérite l'attention des architectes, qui ne restreignent pas leur admiration à des monumens, très-beaux sans doute, mais qui n'ont pas résolu la moitié des difficultés de construction que l'architecture chrétienne a révélées aux hommes studieux et savans.

Avant de quitter ce beau temple, nous recommanderons au voyageur qui prendra nos très-foibles travaux pour guide, les vitraux splendides de cette basilique. Ils ont souffert sans doute, à toutes les époques, de l'ignorance du clergé, des principes barbares des révolutionnaires de 1793, du vandalisme à froid des administrateurs qui ont succédé à nos temps de trouble: mais il en reste encore un assez grand nombre pour servir de modèles aux hommes qui travaillent en France à la restauration des arts du moyen âge. On ne doit pas oublier que le moine

1.

As one modern scholar has noted, '*The invention that went into these astonishing specimens of the current medievalizing mania is striking…These ornamental exercises testify in great measure to Viollet-le-Duc's unrestrained love for decoration, a type of work he considered "truly artistic", and likewise the nature of his relationship with the Middle Ages, a world he believed to have been bursting with vitality. What distinguished his decorative borders from those of others was not only the inventive nature of the compositions, but also the choice of subject.*'

£ 7,500

Picardie
13ème Siècle
E. Viollet-le-Duc
Ne pas copier au miroir
6ème

28
JULES COIGNET
Paris 1798-1860 Paris

Figures in a Landscape by a Waterfall

Pencil on buff paper. Signed with initials, dated and inscribed *Près la cascade de danio*(?) */ JC 23 Aout. 1832* in pencil at the lower right. Stamped with the Coignet vente stamp (Lugt 451c) at the lower right.
244 x 314 mm. (9 5/8 x 12 3/8 in.)

PROVENANCE: The studio of the artist, Paris; The *vente* Coignet, Paris, Hôtel Drouot [Escribe], 8-12 April 1861 [lot unidentified].

A landscape painter, draughtsman and lithographer, Jules Louis Philippe Coignet was, like Camille Corot, Achille-Etna Michallon and Camille Roqueplan, a pupil of the classical landscape painter Jean-Victor Bertin. He competed for the Prix de Rome in 1821, in the category of historical landscape, but soon began working on topographical views, based on drawings and oil sketches executed on his frequent travels. He was a regular exhibitor at the Paris Salons between 1824 and 1857, winning a gold medal on his debut. Coignet visited Italy at least twice, once in the 1820s when he remained for several years, and then again in the 1840s, when he may have been on his way to the Holy Land. While in the early part of his career Coignet painted views of Rome, Sicily and Switzerland, from the late 1830s he worked mainly in France, and in particular in Brittany and Normandy, as well as at the forest of Fontainebleau.

Coignet was a splendid colourist, sensitive to the effects of light and atmosphere in the views he depicted. As a contemporary French writer noted of the artist, '*Coignet did not like to compose his landscapes, because nature does not need, he said, that one lends it a grandeur or a charm of which it is itself the inexhaustible source, but he professed that one must attach oneself, by reproducing it in some way, to present a character worthy of fixing the attention or interest.*' Coignet published a guide to landscape painting, entitled *Cours complet de paysage*, in 1833, and his studio soon drew young artists attracted by his naturalistic style of landscape painting. He developed a reputation as an inspirational teacher, counting among his numerous students François-Auguste Ravier and Charles-Théodore Frère. Coignet also produced lithographs of landscape subjects, including sixty views of Italy published in 1825 as *Vues pittoresques de l'Italie, dessinées d'après nature*.

A prolific draughtsman, Coignet was much admired in his day. The Welsh writer and journalist Henry Longueville Jones, who lived in Paris between 1834 and 1842, described Coignet as '*an artist of great reputation and success, who can command a host of pupils and followers, and who is not unworthy of his fame. His chief qualification is that of admirable drawing: there is, perhaps, not such a landscape draughtsman in France; and his intimate acquaintance with, and observance of Nature in all her forms, confer on him a great advantage: there is no one who can* draw *a tree better than Coignet…*' Drawn on the 23rd of August 1832, the present sheet is typical of Coignet's careful pencil studies of particular landscape details and motifs, some of which were used for his book. A large number of pencil drawings of this type are today in the Musée d'Art Roger-Quilliot in Clermont-Ferrand.

£ 2,800

23 Août 1835

29

EDUARD HILDEBRANDT

Danzig 1817-1869 Berlin

A View of Naples from the East

Watercolour, with touches of white heightening, over an underdrawing in pencil, on two joined sheets of paper, laid down.
167 x 549 mm. (6 5/8 x 21 5/8 in.)

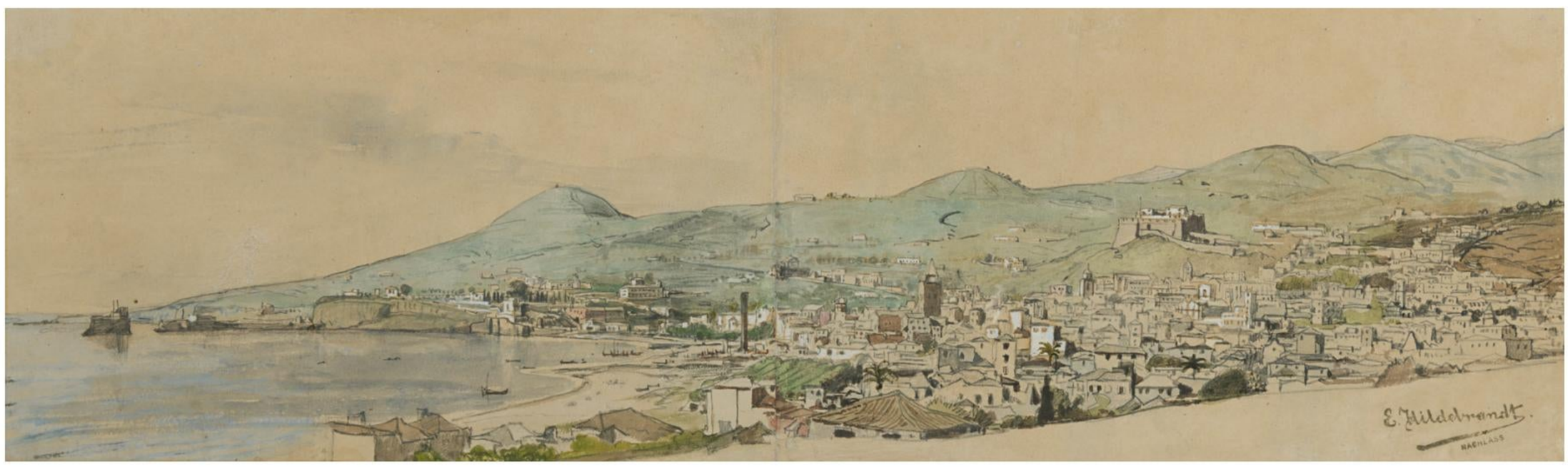
PROVENANCE: The estate of the artist, Berlin, with a variant of the estate stamp (Lugt 1258a) – *E. Hildebrandt / NACHLASS* – stamped in black ink at the lower right.

Born in Danzig (now Gdansk in Poland), the landscape painter Eduard Hildebrandt was first trained by his father, a house painter. Before the age of twenty he had moved to Berlin, where – despite being rejected by the Akademie der Künste – he continued his artistic education in the studio of the marine painter Wilhelm Krause. In 1840 he visited England and Scotland, and two years later went to Paris, where he studied with the watercolourist Eugène Isabey. Hildebrandt exhibited at the Paris Salon of 1843, when he was awarded a gold medal. The influence of contemporary French landscape painting remained strong after his return to Germany. In Berlin in 1843 he met the geographer and explorer Alexander von Humboldt, who became a close friend. Through the intercession of Humboldt, the young artist obtained a commission from the King of Prussia, Frederick William IV, to paint a view of Rio de Janeiro.

Hildebrandt's arrival in Brazil in 1844 marked the beginning of a series of extensive travels. One of the most well-travelled artists of his day, he journeyed throughout Europe, Scandinavia and the Near East, as well as Brazil, Mexico and the east and west coasts of America. Between 1862 and 1864 he undertook a long voyage to India, Ceylon, Japan, the Philippines and China, producing several hundred drawings and watercolours. An exhibition of his watercolours from this journey, held in Paris in 1866, took the form of illuminated dioramas. This novel method of displaying the works led one French critic to note that '*It is marvellous to see what these images, already so faithful to nature, gain in truth, in strength, in brilliance. The streets of Hong Kong and Peking, the theatres of Macau, the gulf of Nagasaki, illuminated by artificial light, take on a surprising value, one feels a fiery sun…*' Between 1867 and 1870 Hildebrandt published an illustrated journal entitled *Reise um die Erde*, or *Journey Around the World*, in three volumes. A large number of the artist's topographical views and figure studies are today in the collection of the Kupferstichkabinett in Berlin, from which an exhibition of drawings and watercolours was held in 1959.

This extensive watercolour view of the city of Naples from the east is likely to date from 1851, when Hildebrandt travelled through Italy on his way to Greece, Turkey and Egypt. The scene depicts the Castel dell'Ovo at the extreme left of the composition, with the Castel Sant'Elmo on the hill at the centre right.

£ 3,000


E. Hildebrandt.
NACHLASS

30

CARL MARIA NICOLAUS HUMMEL

Weimar 1821-1907 Weimar

A Spruce Tree in the Rosenlaui Valley in the Bernese Alps

Pencil. Signed and inscribed *Rosenlaui / C Hummel* in pencil at the lower left.
489 x 287 mm. (19 1/4 x 11 1/4 in.)

The son of the Austrian composer and conductor Johann Nepomuk Hummel and the opera singer Elisabeth Röckel, the landscape painter Carl Hummel studied under Friedrich Preller the Elder at the Royal Free Drawing School in Weimar, from the age of twelve until he turned twenty. He spent several years travelling and making sketching tours of England, Norway, the Tyrol, sometimes with Preller, and the two artists remained lifelong friends. Between 1842 and 1844 Hummel was in Italy, spending long periods in Rome, Capri and Sicily. Following his marriage in 1845 he returned to Italy and Switzerland, but by the following year had settled in his native city of Weimar. There, in 1860, he was appointed a professor at the newly-established Grand-Ducal Saxon Art School, and from this time onwards he travelled mainly in Germany. Most of Hummel's extant paintings are of Tyrolean and Italian views, and a retrospective exhibition of his work was held at the Castle Museum in Weimar in 1905, two years before his death. Much of the contents of the artist's studio remained with Hummel's descendants in Weimar until 1993.

The present sheet was probably drawn on Hummel's return journey from Italy to Germany around 1846. The Reichenbachtal or Rosenlaui valley, beneath the Rosenlaui glacier in the Bernese Alps of western Switzerland, is dominated by alpine meadows and towering forests, as well as mountain cliffs, gorges and waterfalls. As a 19th century English guidebook noted of the area, '*From the [Reichenbach] Falls to Rosenlaui, the path gradually rises along the side of the Reichenbach Valley, beloved of artists. During the journey the eye is charmed with ever-varying combinations of rock and grassy slope, woodland and waterfall, with the snowy peaks of the Welhorn and Wetterhorn piercing the blue sky in front.*'

Carl Hummel made numerous careful studies of trees, often of considerable scale, throughout his career. Another large pencil drawing by the artist of trees at Rosenlaui was recently on the art market in Germany.

£ 3,500

Reprodukční
C. Hummel

31
FERDINAND HEILBUTH
Hamburg 1826-1889 Paris

Study of a Peacock

Watercolour on blue paper. Stamped with an atelier or vente stamp (ref. Lugt 1254a) at the lower left.
247 x 225 mm. (9 3/4 x 8 7/8 in.)

PROVENANCE: Probably the *vente* Heilbuth, Paris, 19-21 May 1890; Galerie Jouffroy, Paris, in 1998; P. & D. Colnaghi, London, in 1998; Colin Clark, London; Thence by descent.

The son of a German rabbi, Ferdinand Heilbuth abandoned rabbinical studies to take up a career as an artist. He lived and studied in Antwerp, Munich, Düsseldorf and Rome before settling in Paris, where he entered the studio of Paul Delaroche, remaining there after it was taken over by Charles Gleyre. Heilbuth made his debut at the Paris Salon in 1853, and his early work consisted of genre pictures and historical paintings, the latter often depicting episodes from the lives of earlier artists. These works, exhibited at the Salons to popular acclaim, included such paintings as *The Son of Titian* and *Rubens Introducing Brouwer to his Wife*. He later abandoned such subjects in favour of paintings inspired by a long stay in Rome, and in particular the inner workings and day-to-day life of the Vatican.

Obliged to leave Paris during the Franco-Prussian war, Heilbuth worked in England between 1870 and 1872, where he found much success. Like his friend James Tissot, with whom he was often compared, he painted scenes of such leisurely *plein-air* pursuits as croquet, lawn tennis and boating on the Thames. He exhibited at the Royal Academy and the Grosvenor Gallery, and among his patrons was Sir Richard Wallace, who purchased four of his paintings, today in the Wallace Collection in London. The artist returned to Paris in 1874 and became a naturalized French citizen four years later. Heilbuth was a friend of Alfred Sisley, Claude Monet and Edouard Manet, while his work was also admired by Vincent Van Gogh.

It was during his stay in England that Heilbuth developed a fondness for watercolour, which was to occupy much of his later career. His work in the medium was praised in a contemporary critical appraisal of the artist: '*He had executed paintings in watercolor among the first of those who were not solely and specially aquarellists; his first painting in this kind is of the year 1864…In this material he found a scale of fresh and velvety colors which oil-painting does not yield, and fell in love with the method. Thenceforth he strewed abroad, by handfuls, a thousand little subjects, the delightful accidents borrowed from Paris life, from the adventures of the* villeggiatura *in the environs, that inexhaustible source of pleasurable scenes.*'

Heilbuth was a founding member of the Société des Aquarellistes Français in 1879. As an anonymous English reviewer of the inaugural exhibition of the Société noted, '*A landscape painter and a great artist is Ferdinand Heilbuth. Although a German by birth, he is a naturalised French subject, and very cordially do his adopted countrymen acknowledge the splendor of his talent…There is realism in Heilbuth's delineation of his personages, which contrasts, and to a certain degree jars, with the exquisite poetry of his rendering of Nature.*'

£ 4,000

HELLBUTH & FERDINAND

32
THÉODORE VALÉRIO
Herserange 1819-1879 Vichy

Studies of Two Young Boys

Pencil on buff paper. Stamped with the Valerio *vente* stamp (Lugt 2476) at the lower left centre.
Indistinctly numbered and inscribed in pencil on the verso.
218 x 288 mm. (8 ½ x 11 ⅜ in.)

PROVENANCE: Among the contents of the artist's studio at the time of his death; Probably the Valerio studio sale, Paris, Hôtel Drouot [Pillet], 12-14 February 1880; Hazlitt, Gooden & Fox, London, in 1985; Colin Clark, London; Thence by descent.

Of Italian origins, Théodore Valério was born in the Moselle region of eastern France and entered the Parisian studio of Nicolas-Toussaint Charlet in 1834. Valério made his public debut at the Salon des Artistes Vivants in 1838. He continued to exhibit at the Salons until his death, winning a third-class medal in the category of engraving in 1859. A painter, engraver and draughtsman, he produced landscapes, genre scenes and military subjects. He was an inveterate traveller, and in the 1840s and 1850s made extensive tours of Italy, Switzerland, Germany, Austria, Hungary and Romania, as well as the Balkans and Turkey. During the Crimean War Valério was attached to the Ottoman army commanded by Omar Pasha, and produced drawings of the conflict, notably the siege of Sebastopol, as well as of the multitude of soldiers and civilians from across the Ottoman Empire who made up the Sultan's army.

Valério made countless drawings and studies of the exotic costumes and features of the peoples that he saw on his travels, particularly in the countries of Eastern Europe and the Austro-Hungarian empire. He was far, however, from being a pampered tourist. Travelling either on foot or horseback, and venturing far from major cities, the artist lived and dined among the rural peasantry and nomadic peoples of the region, of whom he produced many insightful and sympathetic drawn portraits. These documentary works were praised by the critic Théophile Gautier, who regarded Valério as an artist-ethnographer. A large group of drawings and watercolours by the artist – mainly portraits executed on trips to Hungary and the Balkans between 1851 and 1854 – were exhibited at the Exposition Universelle in Paris in 1855, to considerable acclaim, and were purchased by the State. Many of Valério's drawings were also reproduced in the form of albums of lithographs or etchings, notably *Les Populations des provinces danubiennes en 1854*, which appeared in Paris around 1855. Valério also published an account of his travels, entitled 'Essais ethnographiques sur les populations hongroises', in the magazine *L'Artiste* in 1858. In 1880, a year after the artist's death, a sale of some of the contents of his studio included sixty paintings and numerous drawings.

As one modern French scholar has written of Valério's drawings, '*As well as a type, each of his figures is a portrait. The hand is light, the forms harmonious, the line pure as well as the touch frank and spiritual. It is a rich harvest for grace as well as for strangeness, with the piquant flavour of the unknown.*' Valério made drawings of the many different types of people he encountered on his travels in Eastern Europe – Armenians, Jews, Ruthenians, Germans, Slavs, Slovaks and Gypsies, all of whom had kept much of their customs and traditions intact – and the paintings, drawings and etchings he showed in Paris brought these little-known peoples to the attention of a wider public in France.

£ 14,000

VENTE
VALÉRIO

33

JOHN DAWSON WATSON RWS

Sedbergh 1832-1892 Conwy

Haystack, Strathbraan, Perthshire

Watercolour on buff paper. Signed with initials, dated and inscribed *J. D. W. / 1859. / Inver Strath Braan. Perth.* in pencil at the lower left.
213 x 214 mm. (8 3/8 x 8 3/8 in.) [sheet]

PROVENANCE: Robert Fleming & Co., Ltd., London, in c.1985; The Maas Gallery, London; The Fine Art Society, London, in March 2010; Christopher Cone, Whitby.

Born in Yorkshire, John Dawson Watson showed artistic promise at an early age. He studied at the Manchester School of Design from 1847 onwards, and from 1851 at the Royal Academy in London. In the same year his first exhibited work, entitled *The Wounded Cavalier*, was shown in Manchester. In 1856 he came to the attention of Ford Madox Brown, who invited Watson to exhibit his work at his home in London. Settling in London in 1860, Watson began exhibiting at the Old Water-Colour Society and the Royal Academy, where he sent works between 1853 and 1890. He was elected an Associate Member of the Society of Painters in Watercolours in 1864, rising to full membership five years later. Between 1859 and 1892 Watson exhibited over 370 works at exhibitions in London, at the Royal Academy, the British Institution, the Grosvenor Gallery and the Society of British Artists.

Watson's oeuvre is made up largely of small oil paintings and highly detailed watercolours of historical and genre scenes, as well as the occasional pastoral subject, executed in a manner strongly influenced by the example of the Pre-Raphaelites, and with a comparable emphasis on colour and detail. Watson's landscapes were much praised in particular by John Ruskin, while the early 20th century scholar Forrest Reid noted that he '*was a sound draughtsman whose work frequently surprises us by its power and beauty.*' Watson also enjoyed a highly successful career as a book and magazine illustrator, notably producing a series of drawings for John Bunyan's *Pilgrim's Progress*, published in 1861. He also made designs for furniture, medals and theatre costumes. The last years of his career were spent in Conwy in North Wales, where he was engaged on an extensive program of decoration for the Castle Hotel there. A large exhibition of Watson's work was held in Manchester in 1877, and works by the artist are today in the Victoria and Albert Museum in London, the Castle Museum and Art Gallery in Norwich, the Walker Art Gallery in Liverpool, and elsewhere.

This small watercolour was painted during a trip to Scotland in 1859, at Strathbraan, or the valley of the River Braan, near the village of Inver in Perthshire. A stylistically comparable work by Watson – a study of the trunk of a birch tree – was formerly in the Oppé collection and is now in Tate Britain.

£ 5,500

S. D. W.
1859.
Inver. Strath Braan. Perth.

34

WILLIAM LINNELL

London 1826-1906 London

Study of Trees and a Path in a Forest

Pencil and watercolour, heightened with bodycolour, on blue-grey paper.
285 x 254 mm. (11 ¼ x 10 in.)

PROVENANCE: By descent in the Linnell family to Joan Linnell Burton and the John Linnell Trust, London; Martyn Gregory, London.

Born in 1826, William Linnell was the third son of the acclaimed British landscape artist John Linnell. A close friend of William Blake, John Linnell chose to name his son in honour of him. William Linnell studied at the Royal Academy Schools alongside his two brothers James Thomas and John. In 1866 William married a Frenchwoman, Isabelle Schuster, and the couple briefly resided in Paris. When they returned to England in 1868, William's father expressed his desire to build them a home on the Linnell family estate at Redhill, near Reigate in Surrey, as had been done for his brother James. William and Isabelle Linnell had three daughters, Katharine Anne, Emilie Sarah and Isabelle, but tragically Isabelle died in giving birth to their third child, in 1870. Afterwards, William's sister Mary Ann, known as Polly, cared for his three children when the artist and his children moved into their home at the Redstone estate in November 1870, shortly after the death of Isabelle. William became known for his depictions of English and Welsh landscapes and rural scenes, many of which were exhibited at the Royal Academy between 1851 and 1891. Paintings by the artist are today in museums in Birmingham, Gateshead, Liverpool, Sheffield, Wolverhampton, and elsewhere.

Both William and James Linnell were regarded by contemporaries as worthy successors to their father's legacy. William Blake's 19th century biographer Alexander Gilchrist noted that, '*Both brothers were destined to become famous in the picture-loving world. The art of landscape-painting will be indebted not only to John Linnell whom two generations have delighted, and many more will delight to know, but to the Linnell family collectively. Time after time, James and William Linnell have evinced capabilities which might carry them onward to almost any point of attainment in the art. In both we recognise keen, fresh, strong feeling, vivid perception, plenteous, expressive, sometimes startling realization; qualities which they are able to develop and combine in a form equally grateful to the ruralist and to the lover of art.*'

Writing a few years later, in 1872, an art critic further noted that '*James Thomas Linnell…is entitled to share with his brother William the estimation in which their pictures are held by the amateur and collector, sometimes rivalling even those of his father…It is so rare an occurrence to find a picture by any one of the Linnell family bearing the distinctive title of the place represented, that one would naturally be led to suppose the compositions are merely imaginary; but this, as a rule, is far from the case. Surrey, and the wealds of Sussex, supply the artists with the ground-work of most of their beautiful compositions, and the localities may generally be recognized by those who are well acquainted with them.*' Woodland scenes are a particular characteristic of Linnell's oeuvre, and this fine watercolour is stylistically comparable to a study of trees by the artist in the British Museum.

£ 5,500

35

ISIDORE PILS

Paris 1813-1875 Douarnenez

A Mounted Cavalryman

Watercolour, heightened with touches of white gouache, over a pencil underdrawing. Signed *I Pils* in brown ink at the lower right. Numbered *253* in brown ink on the verso.
233 x 282 mm. (9 1/8 x 11 1/8 in.)

Born into a family of artists, Isidore-Alexandre-Augustin Pils was a student of François-Edouard Picot at the Ecole des Beaux-Arts. He won the Prix de Rome in 1838 and spent the next five years in Italy, until 1844. The early part of his career was taken up with mostly religious subjects, although he began to paint military scenes after the Crimean war, in which he acted as an observer. His success as a military painter led to further commissions, including a number of paintings for Napoleon III. Pils was also interested in scenes from modern history, exemplified by his famous painting of *Rouget de Lisle Singing the 'Marseillaise'*, exhibited to popular acclaim at the Salon of 1849. One of the artist's most important paintings, *Soldiers Distributing Bread and Soup to the Poor*, was commissioned by the State for the sum of 4,000 francs and was exhibited at the Salon of 1852 but is now lost.

In 1857 a large canvas of a major Crimean episode, *The Passage of the River Alma*, was commissioned for Versailles. Pils also executed a number of paintings for Parisian churches – notably the decoration of the chapel of Saint André in the church of Saint Eustache, painted between 1849 and 1852 and still *in situ* – and took part in the mural decoration of the Opéra. In 1864 he was appointed a professor at the École des Beaux-Arts, and the following year was commissioned by the architect Charles Garnier to contribute to the mural decoration of the Opéra, where he painted the vast ceiling above the grand staircase, which was only completed shortly before his death.

Pils made numerous drawings and oil sketches in preparation for each of his paintings, and particularly for individual figures within the composition. He made his first watercolours of military subjects in the early 1850s, when he began to make studies of soldiers encamped at Vincennes, near Paris, and also made several watercolours of military life in Paris during the Prussian siege of the city in 1871.

A comparable, albeit smaller, watercolour study of a mounted artillery officer by Pils is in the collection of the Musée Magnin in Dijon.

£ 2,500

36
ISIDORE PILS
Paris 1813-1875 Douarnenez

Studies of a Woman Holding a Bowl

Red chalk, heightened with touches of white chalk, on buff paper.
363 x 265 mm. (14 1/4 x 10 3/8 in.)

PROVENANCE: The *vente* Pils, Paris, Hôtel Drouot, 20 March-1 April 1876, probably part of lot 844.

This drawing is a preparatory figure study for Pils' large canvas of *Soldiers Distributing Bread and Soup to the Poor* (fig.1), painted in 1852 and exhibited at the Salon that year. Commissioned by the State for the sum of 4,000 francs, the painting was later exhibited at the Exposition Universelle of 1900 and is today in the Château de Fontainebleau. (Long thought to be lost, the painting was for many years known only through a lithographic reproduction published in the magazine *L'Illustration* in 1852.) The scene depicts a military soup kitchen in 1849, and may have been based on the artist's own observations of a similar scene in the Champ des Invalides in central Paris.

The importance of this particular commission is reflected in the number of preparatory studies for it that are known. The posthumous sale of the contents of the artist's studio in 1876 included several studies for the picture, including three compositional drawings, nine studies of the soldiers, and thirteen drawings of people in the crowd. Gabriel Weisberg has noted that '*Even in the preliminary drawings Pils had a firm idea of how all the figures would be placed in the final painting. He reconstructed the scene with models, whom he either posed in his studio or on the street in order to capture the accuracy that a realist theme demanded…[The] studies for* Soldiers Distributing Bread to the Poor *demonstrate how the artist enlarged the role of drawings in his creative process. Preliminary sketches first helped him conceptualize his compositional scheme, while more developed drawings were used to position key figures and crystallize their attitudes…The existence of these various types of drawings with their different purposes in the evolution of his final image proves that Pils followed a specific method as he constructed his realism.*'

1.

This is a study for the mother and child at the centre of the composition. A smaller preliminary sketch in red chalk for the same figure is in a private American collection.

£ 1,800

37
ISIDORE PILS
Paris 1813-1875 Douarnenez

The Barber

Brown wash and watercolour, heightened with white gouache, over an underdrawing in pencil. Signed and dated *I. Pils / 1863* in brown ink at the lower right.
221 x 156 mm. (8 3/4 x 6 1/8 in.) [sheet]

Dated 1863, the present sheet was drawn soon after Isidore Pils' return to Paris from two years in Algeria, which had been conquered by France in 1830. The artist had gone there in order to prepare studies for a monumental painting commemorating the Emperor Napoleon III's official visit to Algeria in 1860. (Completed in 1867, the finished painting, which measured nearly fifty feet in length, is now lost.) While in Algeria, Pils spent most of his time in Kabylia, in the northern part of the country, making sketches of the landscapes and people.

This watercolour depicts soldiers in the distinctive uniforms of one of the French army regiments of colonial troops, either Zouaves or *tirailleurs*. Zouave soldiers were originally recruited mainly from Algeria, and in particular from the Zouaoua mountain tribe of Kabyle Berbers, who had a reputation as fierce fighters. *Tirailleurs* were also recruited in the French colonial territories and were, like the Zouaves, used as light infantry. Like Zouaves, many *tirailleurs* were from the Maghreb countries of Algeria, Morocco and Tunisia, while others were from Senegal and other West and Central African territories.

This drawing is a preparatory study for a small oil painting by Pils of the same composition (fig. 1), which appeared at auction in 2001 and 2019. Both the drawing and the painting may in turn be related to an unfinished and much larger compositional oil sketch of a military encampment, incorporating two similar figures but seen from a different angle, that was offered for sale at auction in Paris in 2020.

£ 3,000

1.

38
SAVINIEN PETIT
Trémilly 1815-1878 Paris

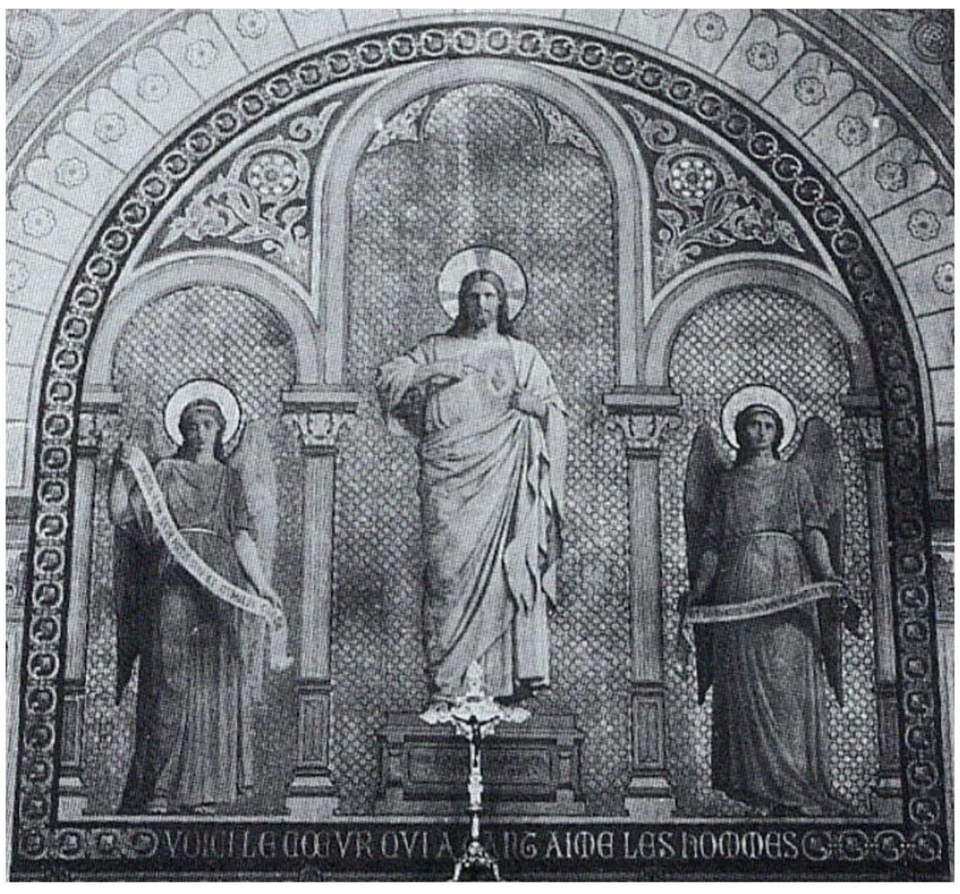
Study of a Right Hand and Forearm

Red chalk, heightened with white, on buff paper. Dated *1 – 1865* in red chalk at the lower right.
419 x 265 mm. (16 ½ x 10 ⅜ in.)

A gifted 19th century painter of Christian art, Savinien Petit's earliest surviving painting, a *Descent from the Cross*, is dated 1839. The following year he showed for the first time at the Salon, where four years later he won a third-class medal. In 1845 he was sent to Rome on a government stipend, tasked with making archaeological drawings of the ancient paintings in the catacombs of the city. During a period of five years in Italy, Petit worked at a furious pace, making extensive studies of the catacombs and numerous other works in Rome. He was particularly inspired by the work of Fra Angelico, and was also influenced by the German Nazarene painters working in Italy, such as Johann Friedrich Overbeck. The years that Petit spent in Italy, between 1845 and 1850, were of fundamental importance to his artistic development. As a posthumous biography noted, '*His love of antiquity, his natural taste for religious painting, and, ultimately, his Christian piety, developed and strengthened in him during his five-year stay in Italy. This was the true school in which this pure and profoundly Catholic talent was formed.*'

On his return to France in 1850 Petit settled in Paris and continued to exhibit infrequently at the Salons. He was almost exclusively active as a painter of religious subjects, characterized by a profoundly spiritual manner and a particular purism, for churches, convents and oratories in Paris and throughout France. His most significant commissions included the mural decoration of the chapel of the Château de Broglie in Eure, painted between 1854 and 1865, and paintings for two chapels in the cathedral of Saint-André in Bordeaux, executed between 1860 and 1867. In 1873 Petit became a member of the Société de Saint-Jean, founded the previous year with the aim of promoting the practice of Christian art. Among his last major works were the mural decorations in the apse of the church of Saint-Gervais-Saint-Protais in Rouen, painted in 1875.

This large drawing is a study for the hand of Christ in Petit's last known work; a large painting of *The Sacred Heart* (fig.1) in the transept of the church of Saint-Joseph in Paris. Commissioned in 1870 for the sum of 3,500 francs, the canvas, which measures 3.5 x 3.2 metres, was only completed in 1876, two years before the artist's death. A preparatory oil sketch *modello* for the painting is in the Musée des Beaux-Arts de la Ville de Paris at the Petit Palais in Paris.



1.

£ 3,000

39
SAVINIEN PETIT
Trémilly 1815-1878 Paris

A Hand Holding a Chalice

Red chalk, heightened with touches of white chalk, on blue-grey paper.
334 x 260 mm. (13 1/8 x 10 1/4 in.)

Although Savinien Petit had been honoured in 1860 by Pope Pius IX as a knight in the pontifical order of Saint Gregory the Great, by the time of his death he was relatively little known, apart from the fellow members of the Société de Saint-Jean, whose secretary Pierre Depelchin published a thorough account of the artist's life in 1878. The contents of his studio were dispersed at auction shortly after his death, and the artist was largely forgotten soon afterwards. It was not until 1977 that a large cache of Petit's drawings was discovered in an antique shop in Lille, and it was some years later that his work began to be rediscovered by scholars and art historians. By far the largest extant group of drawings by the artist, numbering over two hundred sheets, is today in the Musée des Beaux-Arts in Nancy, which mounted an exhibition of the drawings in 2004. Other drawings by Petit are today in the collections of the Musée des Beaux-Arts in Bordeaux, the Louvre in Paris and the Prado in Madrid.

The present sheet is closely related to a large drawing by Petit of a seated allegorical female figure of the Church, holding a chalice in her right hand and a large key in her left, in the Musée des Beaux-Arts in Nancy (fig.1). A pair of related drawings of the same subject by Petit, one drawn in red chalk and the other in black chalk, appeared at auction in France in 2007 and 2008. The composition of these drawings remains unconnected with any surviving painting or fresco by the artist, although it is possible that they were intended for the decoration of the chapel of the Château de Broglie in Eure, completed in 1865. In the Salon of that year, Petit exhibited a large drawing of *The Church* – possibly identifiable with the large drawing now in Nancy – which was described as a cartoon for part of the Château de Broglie decoration.

£ 3,500

1.

40

FRANÇOIS BONVIN

Vaugirard 1817-1887 Saint Germain-en-Laye

A Standing Man Holding a Jug

Black, red and white chalk. Signed and dated *76. f. Bonvin* in pencil at the lower right.
201 x 142 mm. (7 7/8 x 5 5/8 in.)

PROVENANCE: Probably Gustave Tempelaere, Paris; Galerie F. & J. Tempelaere, Paris; Paul Brandt, Amsterdam, in 1977.

EXHIBITED: Laren, Singer Museum, *19e en 20e eeuwse Franse kunst: aquarellen en tekeningen uit de collectie Paul Brandt, Amsterdam*, 1977, no.5.

François Bonvin studied at the Ecole de Dessin in Paris between 1828 and 1830, but had to abandon his studies to begin work as a typesetter and printer. His earliest known works date from the late 1830s, and he eventually returned to his studies at the Ecole de Dessin, while in 1843 he began attending life-drawing classes at the Académie Suisse. Around this time he met the painter François-Marius Granet, who encouraged him to study 17th century Dutch and Flemish painting as a way of refining his approach to genre subjects. Bonvin made his Salon debut in 1847 and continued to show there until 1880, exhibiting genre and interior scenes and still-lifes and becoming one of the leaders of a group of Realist painters who found inspiration in subjects and scenes taken from contemporary urban life. In 1859 a number of his paintings were accepted for exhibition at the Salon, though Realist works by such friends and colleagues as Henri Fantin-Latour, Alphonse Legros, Théodule Ribot and James McNeill Whistler were rejected. As a result, Bonvin invited these artists to exhibit their rejected works at his studio, known as the Atelier Flamand, an offer repeated after the Salon of 1863. Later that year his wife left him, and Bonvin found it difficult to concentrate on painting, preferring instead to make numerous drawings. In his final years he grew blind and suffered from paralysis. Although a retrospective exhibition of his work was held in 1886, followed a few months later by a benefit auction intended to raise funds for a pension for the artist, Bonvin died in impoverished circumstances in 1887.

Bonvin's modern reputation rests largely on his drawings. Dated 1876, the present sheet is a fine and typical example of the sort of finished drawing that the artist would have intended for sale. Stylistically comparable drawings of the same date include several figure studies – two in the Louvre, one in the Cleveland Museum of Art and one in a private collection – which are all studies for a lost painting *Le couvreur tombé (scène d'hôpital)*, and it is possible that the present sheet may as well be related to the same composition. Described by the Bonvin scholar Gabriel Weisberg as '*a multi-figured composition [which] records an accident which has befallen a worker at the moment when, surrounded by companions and gawkers, lying on a stretcher, he is receiving first aid from a doctor.*' *Le couvreur tombé* (*The Fallen Roofer*) was the only painting Bonvin sent to the Salon of 1877. No image of the work survives, however, and its appearance is known only from a description of it in the 1888 sale catalogue of the collection of the painting's first owner, as well as a small compositional sketch, signed and dated 1877, that was recently on the art market.

£ 6,000

41

ÉMILE DE SPECHT

Born 1843

A Presumed Portrait of Edgar Degas

Black chalk, with stumping. Signed and dated *Le 22 Novembre 1878 / Émile de Specht / Paris* in black chalk at the lower right.
305 x 232 mm. (12 x 9 1/8 in.)

Born in Saint-Denis, the painter, draughtsman and printmaker Wilhelm Émile Charles Adolphe de Specht was a pupil of Léon Cogniet and Félix-Joseph Barrias at the Ecole des Beaux-Arts in Paris, which he entered in 1861. He exhibited at the Salon des Artistes Français from 1865 to 1897, showing mainly views of Paris, genre scenes and portraits. He also exhibited one work at the Salon des Refusés in 1873 and at the Salon des Indépendants in 1888. A typical work by De Specht is a *View of Paris from the Butte Montmartre*, dated 1879, which was recently on the art market in Paris, or a charming scene of painters working *en plein air* in the dead of winter, sold at auction in 2015. A member of the Société des Éclectiques, a group of printmakers and poets founded in 1872, De Specht produced a number of prints, including a drypoint portrait of the printmaker Marcellin Desboutin.

De Specht also worked as a paintings conservator, as noted by the journalist Charles Virmaitre in 1888: '*Emile de Specht is one of our most skilful restorers of paintings, ancient or modern: this art requires a great lightness of hand, and a thorough knowledge of the manner of the great masters: de Specht is, at the same time, a most distinguished watercolourist; it was he who painted the cabinet of Mr. Albert Wolff. This watercolour was exhibited at the Salon of 1887… and earned the author the congratulations of the connoisseurs.*' Indeed, De Specht seems to have produced a number of watercolours of fashionable interiors, to judge from a report of an 1891 sale of the contents of the home of the actress Mme. Anna Judic, of which the Paris correspondent of the *New York Herald* noted, '*One of the most interesting of the water-colors is by Emile de Specht, and shows the big hall and picture gallery of the house where the sale takes place today, with Mme. Judic standing in the centre. It is a masterly bit of work, on account of the close attention which has been given to the work in the matter of detail. There is also a pendant to it, showing the outside of the hotel.*'

De Specht produced a number of portraits of some of the artistic and literary figures of his day. This large drawing would appear to be a casual portrait of the artist Edgar Degas (1834-1917) at the age of forty-four. A comparable portrait drawing in black chalk by De Specht, depicting Dr. Paul Gachet (a fellow member of the Société des Éclectiques) and dated the 19th of December 1895, is now lost, but is known from an engraving by Paul van Ryssel. A watercolour sketch by De Specht of the painter Edouard Manet and writer Edmond Duranty, which once belonged to Gachet, was recently sold at auction in Paris.

£ 5,500

42

EUGÈNE-LOUIS LAMI

Paris 1800-1890 Paris

*The Riding Arena (*Un manège*)*

Pencil, with touches of brown wash and white heightening, on buff paper, laid down. Signed and titled *un manège E. L.* in pencil at the lower centre and right.
134 x 97 mm. (5 1/4 x 3 7/8 in.)

LITERATURE: Paul-André Lemoisne, L'oeuvre d'Eugène Lami (1800-1890), Paris, 1914, p.218, no.954.

EXHIBITED: Paris, Rue Laffitte, *Société d'aquarellistes français. Première exposition*, 1879, no.2.

After studying with Horace Vernet, Eugène Lami entered the studio of Antoine-Jean Gros at the Ecole des Beaux-Arts in 1817. Among his fellow pupils were Paul Delaroche and Richard Parkes Bonington, both of whom were to have an influence on his work. Lami was to make his reputation as a watercolourist and a master in the depiction of elegant society. His appointment in 1832 as court painter to Louis-Philippe at Versailles gave him the opportunity to draw many scenes of formal and informal court life, as well as painting highly finished watercolours depicting the important events of the July Monarchy. The artist spent much of the 1830s at work on thirteen large battle scenes for the Galerie des Batailles at the Château of Versailles. Lami made his first visit to London in 1826, and returned to England between 1848 and 1852, when he followed Louis-Philippe into exile. There he continued to produce watercolour scenes of the fashionable society of London and the court of Queen Victoria, and sent a constant stream of work back to Paris to be exhibited at the Salons. Among his other significant patrons were Prince Anatole Demidoff and Baron James de Rothschild, for whom he acted as an artistic advisor, planning and supervising the decoration of the Rothschild chateaux at Boulogne and Ferrières.

One of the founding members of the Société des Aquarellistes Français in 1879, at the inaugural exhibition of which the present sheet was included, Lami was a gifted watercolourist. This drawing is a study for the central portion of a large, finished gouache composition, dated 1878 (fig.1), which appeared at auction in Paris in 2017.

£ 3,500

1.

un Manège E. L

43

MONOGRAMMIST CVV

Late 19th Century

A Philosopher in a Garden Contemplating a Skull before a Bust of Socrates

Pen and brush and grey ink and grey wash, heightened with white, within a fictive mount drawn on thick blue-green paper, with the drystamp *TURNBULLS CRAYON BOARD* at the lower left. Signed with a monogram and dated *CVV* [with a crane] */ 84* in grey ink at the lower right. Numbered or dated *5/12 1893* in pencil on the verso.

460 x 358 mm. (18 1/8 x 14 1/8 in.) [image]
513 x 710 mm. (20 1/4 x 27 7/8 in.) [sheet]

£ 5,000

ΣΩΚΡΑΤΗΣ

44

THÉOPHILE-ALEXANDRE STEINLEN

Lausanne 1859-1923 Paris

Landscape with an Approaching Rainstorm

Brush and brown ink. Signed *Steinlen* in brown ink at the lower right. An official French (customs?) stamp on the verso.
245 x 322 mm. (9 5/8 x 12 5/8 in.)

A native of Switzerland, Théophile-Alexandre Steinlen began his artistic career as a designer of printed fabrics in Lausanne. In 1881 he moved to Paris, settling in Montmartre, and began to frequent the literary cabaret known as Le Chat Noir, founded by a fellow Swiss expatriate, Rodolphe Salis. It was there Steinlen met and befriended writers such as Paul Verlaine and the artists Jean-Louis Forain, Henri de Toulouse-Lautrec, Louis Anquetin, Henry Somm, Adolphe Willette, Felix Valotton and Emmanuel Poiré, known as Caran d'Ache, among others. The artists of Le Chat Noir established something of a private club or society of aesthetes, and Steinlen was soon contributing illustrations to the associated journal *Le Chat Noir*. The success of these set him on the road to becoming one of the foremost illustrators in Paris at the turn of the century. At times using the pseudonym Jean Caillou, Steinlen submitted drawings to other satirical publications, including *Le Mirliton* and, from 1891 onwards, *Gil Blas illustré*, for whom he made over four hundred drawings. It was the success of his work for *Gil Blas illustré* that established Steinlen's reputation outside France. Among the more than thirty magazines to which he also contributed were *Le Croquis*, *La Revue Illustrée* and *Le Canard Sauvage*.

Steinlen depicted all manner of Parisian society in his drawings and illustrations, with a particular emphasis on the life of the working class. Like his contemporaries Toulouse-Lautrec and Alphonse Mucha, he was also active as a designer of theatrical and cabaret posters; an important means of disseminating his work and one that greatly added to his popularity. A friend and collaborator of the songwriter Aristide Bruant, Steinlen provided illustrations for sheet music covers, and also illustrated a number of books, including Guy de Maupassant's *La Vagabond* and Anatole France's *L'Affaire Crainquebille*. He enjoyed the first of many successful exhibitions of paintings and drawings in 1894, and in 1909 gained the distinction of a room devoted solely to his work at the Salon d'Automne. As a draughtsman, Steinlen employed a wide variety of media, including black, blue and coloured chalks, ink, pencil, watercolour and charcoal. Nearly 2,800 of the artist's drawings are today in the Louvre.

Pure, atmospheric landscapes such as this view are rare in Steinlen's extensive drawn oeuvre, although they appear in some of his etchings. As has been noted of the artist's graphic work, *'Prior to the war, his etchings had no political content and rarely made social statements. Rather, they were often like his drawings, highly personal sketches and private inventions not created for a mass audience. Nudes, cats, and landscapes predominated an image of escape from the social-political arena of his other work.'*

£ 4,500

45
GISBERT COMBAZ
Antwerp 1869-1941 Saint-Gilles

Squash Blossom

Pen and black ink and watercolour, on buff paper laid down on board. Signed with the artist's monogram in black ink at the lower left centre.
449 x 595 mm. (17 5/8 x 22 5/8 in.) [sheet]

PROVENANCE: Louis and Berthe Wittamer-De Camps, Brussels.

EXHIBITED: San Francisco, California Palace of the Legion of Honor, and elsewhere, *La Belle Epoque: Masterworks by Combaz, Léo Jo and Livemont. A Loan Exhibition from the Collection of L. Wittamer-De Camps*, 1980-1981, no.39 (as *Colocynth*).

The leading Belgian Art Nouveau artist, Gisbert Combaz abandoned the legal profession to devote himself to art. He studied briefly at the Académie Royale des Beaux-Arts in Brussels before leaving in search of a teaching position to finance his new career as an artist. Much influenced by the work of the Belgian artistic and literary group known as Les XX, Combaz exhibited with the group's successor, La Libre Esthétique from 1897 onwards. Known for his poster designs and postcards, he was also active as a painter, lithographer, illustrator and furniture designer. Yet although he exhibited between 1897 and 1914 at La Libre Esthétique, and also with the print society L'Estampe, Combaz was never given a one-man show during his career, and only one brief article about his work was published in his lifetime. For over forty years Combaz taught decorative composition at the Ecole des Arts Industriels et Décoratifs in Ixelles, while from 1912 he also taught a course in ornamental composition at the Académie Royale des Beaux-Arts in Brussels, where among his pupils were René Magritte and Nicolas de Staël. Although his artistic production began to wane in the 1930s, he continued to work as an art teacher, as well as write and lecture on Oriental art.

Much of Combaz's mature work is keenly influenced by his intensive study of Japanese and Chinese art; something that is particularly evident in this large watercolour of a squash blossom, or courgette flower, that belongs with a group of flower studies executed around 1912. During this period Combaz was consistently producing works with a pronounced Oriental flavour. The painterly style of these large-scale floral watercolours stylistically mirrors the artist's posters of the same period. As a modern scholar has written of Combaz, '*His overall concern for legibility and clarity of message is paramount in all his works. The beauty of the compositions reside in his perfect choice of colors, tone, and his simplification of the composition.*'

The present sheet was once part of the remarkable collection of late 19th and early 20th century Belgian graphic art assembled by Louis and Berthe Wittamer-De Camps, the owners of the house known as the Hôtel Solvay in Brussels. Built between 1895 and 1900 and a masterpiece of Belgian Art Nouveau architecture and interior decoration, the Hôtel Solvay was acquired by the Wittamer family in the 1950s. Berthe Wittamer had been a pupil of Gisbert Combaz, and she and her husband became keen collectors of his work. A pair of comparable large watercolours by Combaz, also from the Wittamer-De Camps collection, have recently been acquired by the Museum of Fine Arts in Boston.

£ 3,200

46

GEORGES DE FEURE

Paris 1868-1943 Paris

Design for a Stage Set: A Mediterranean Landscape

Gouache and watercolour, over a pencil underdrawing, on pale blue-grey paper, with framing lines in pencil. Signed *dE FEURE* in blue ink at the lower left centre.
210 x 273 mm. (8 1/4 x 10 3/4 in.) [image]
236 x 320 mm. (9 1/4 x 12 5/8 in.) [sheet]

Of Belgian and Dutch origins, Georges de Feure was largely self-taught as an artist. He was born Georges Joseph van Sluijters in Paris, where his father worked as an architect, and returned with his family to the Netherlands with the outbreak of the Franco-Prussian war in 1870. De Feure was back to Paris in 1889, and began working as an artist and illustrator. He soon allied himself with the Symbolist movement, taking part in the Exposition des Peintres Impressionistes et Symbolistes at the Galerie Le Barc de Boutteville. He also showed his work at the Salons de la Rose + Croix of 1893 and 1894, where his watercolours garnered some critical praise. Also in 1894, an exhibition of his watercolours was held at a gallery in Paris. By this time De Feure was also designing posters, many influenced by Japanese prints, as well as producing colour lithographs. Like such contemporaries as Alphonse Mucha and Eugène Grasset, Georges de Feure was equally adept in the field of applied or decorative arts, and he embarked on an association with the Art Nouveau pioneer Siegfried Bing that was to establish his reputation. He decorated the facade and designed two suites of furniture for Bing's Pavillon de l'Art Nouveau at the great Exposition Universelle of 1900, a project that earned extravagant praise from critics, and thereafter worked closely with Bing as an *artiste-décorateur*, providing numerous designs for furniture, stained glass, wallpaper, ceramics and lamps. De Feure also established his own *atelier*, which handled commissions from other sources, such as Julius Meier-Graefe's gallery La Maison Moderne. He continued to work as a designer and interior decorator after Bing's death in 1905, and also undertook a number of commissions for scenery and costume designs for the stage.

A major exhibition of De Feure's work held at Bing's Galerie de l'Art Nouveau in Paris in 1903 included 155 paintings, watercolours and prints. Among the revelations of this exhibition, for critics and collectors alike, were a group of over fifty landscapes, a previously little-known aspect of the artist's oeuvre. As one critic noted, De Feure '*has applied the marvellous technique of the Japanese to European landscape, and has created a new style. The tones are worked in watercolors. Whatman and Bristol paper become the palette of the artist, and on them he mixes, dilutes, shades off, and works his colors, here leaving a spot clear white, there laying on thickly with gouache. In brief, he paints water-colors with the methods of oil.*' From this time onwards De Feure preferred to exhibit landscapes almost exclusively.

This fine gouache landscape is datable to the decade of the 1910s, and is likely to have been a design for the stage. A closely comparable drawing of *An Oriental Palace by the Sea*, of similar dimensions, was with Stephen Ongpin Fine Art in 2012 and is now in a Turkish private collection. Of perhaps a slightly earlier date are two compositionally similar gouache drawings in private collections; one with a castle and other a palace, both framed by a proscenium-like arrangement of trees in the foreground.

£ 9,000

defeuré

47

PAVEL FYODOROVICH SCHWARZ

Odessa 1875-1934 Odessa

A Straw Foxglove

Watercolour over a pencil underdrawing, with framing lines in pencil and a fictive mount with a pale green wash. Signed in Cyrillic and dated *1916* in pencil at the lower left.
288 x 128 mm. (11 1/4 x 5 in.) [image]
331 x 171 mm. (13 x 6 3/4 in.) [sheet]

The Ukrainian artist Pavel Schwarz was born into a relatively wealthy family in the port city of Odessa, where he studied law between 1895 and 1899. In 1902 he left for Paris, where he trained at the Académie Vitti art school, and in later years he was much influenced by contemporary French art. In 1905 Schwarz exhibited for the first time at the Society of South Russian Artists (Obshchestvo iuzhnorusskikh khudozhnikov), founded in Odessa in 1890, where he continued to show between 1911 and 1919. After the Russian Revolution, he took up botanical illustration and theatrical scene painting; both areas which allowed him relative creative freedom during Soviet times.

In 1922 Schwarz was a founder member of the Kostandi Society of Artists, named for the recently deceased Ukrainian painter Kyriak Kostandi, and exhibited annually with the group until 1929. He was appointed chief artist of the Odessa Opera Theatre, for which he not only designed scenery and costumes for numerous performances, but also aided in the restoration of the theatre after a fire in 1925. Following his death from tuberculosis in 1934, Schwarz was relatively forgotten for many years, although several of his works were acquired by museums and private collections. In 2021 an exhibition of sixty-five works by Schwarz, mainly dating from the first quarter of the 20th century, was shown at the Odessa Fine Arts Museum in Ukraine.

Drawn in 1916, the present sheet appears to depict a straw or small yellow foxglove (*Digitalis lutea*), a flowering plant characterized by pendant, tubular flowers that are a soft yellow in colour.

£ 1,500

ПАВЕЛЪ
ШВАРЦЪ.
1916.

48

EDMUND STEPPES

Burghausen 1873-1968 Deggendorf

Mountain Landscape

Pen and brown ink and watercolour. Signed and dated *Edm. St. / 14. 8. 1920.* in brown ink at the upper centre.
148 x 128 mm. (5 3/4 x 5 in.)

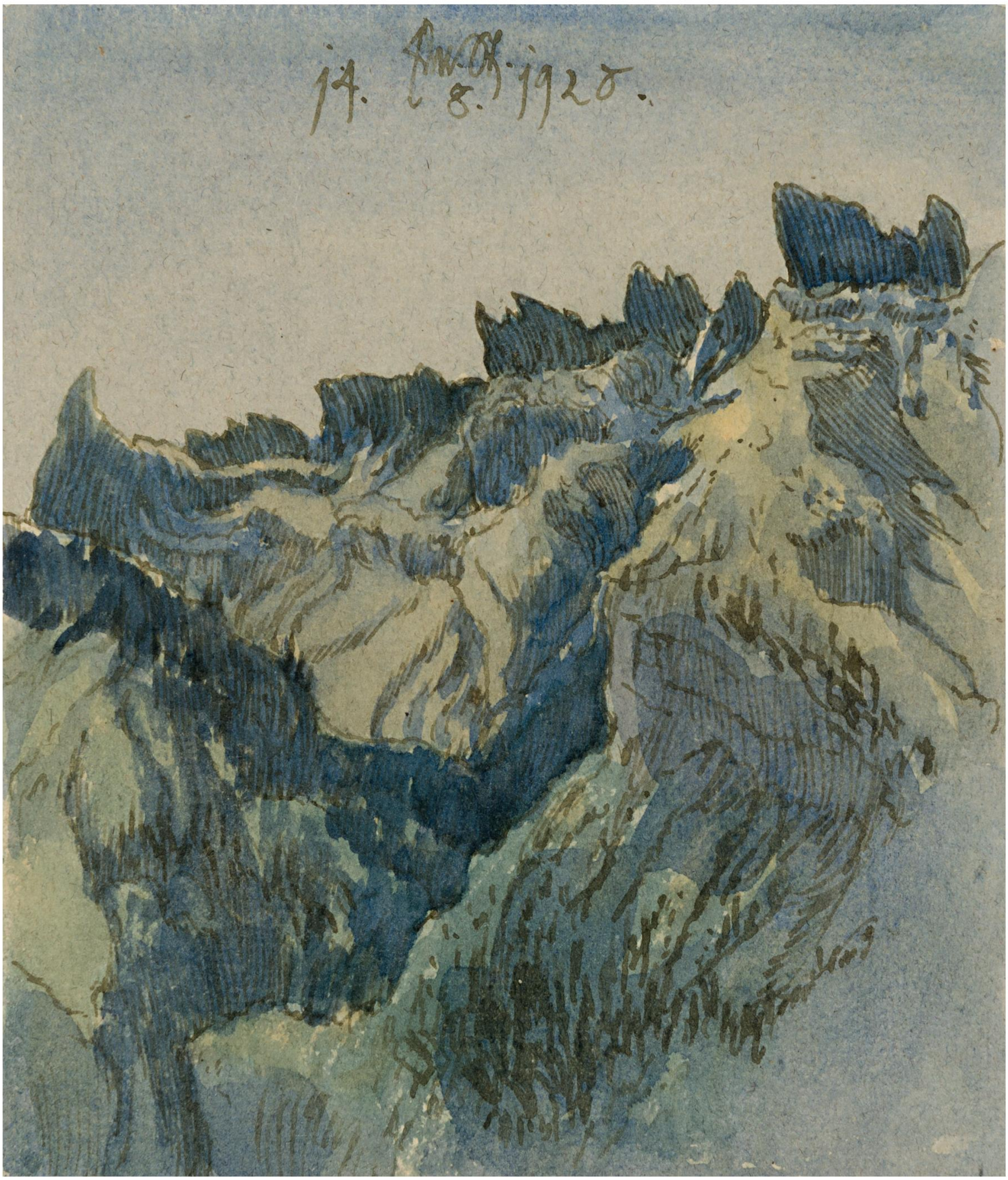
The landscape painter Edmund Steppes entered the Akademie der Bildenden Künste in Munich in 1892, and the following year exhibited his work at the Munich Kunstverein, an honour usually only reserved for students at the Akademie who had been nominated as '*Meisterschülern*', or master students, which he was not. In 1894 he left the academy and completed his artistic training on his own, making sketching trips to the Swabian Alps and Switzerland. Steppes exhibited at the Munich Secession from 1897 onwards, and by the turn of the century had begun to enjoy a measure of success. First acquired by a German museum in 1902, his work began to be exhibited widely throughout the country. In 1906 some fifty of his works were shown at the Kunstverein in Heidelberg and in other exhibitions in Munich, Frankfurt and Bonn. Steppes made an intensive study of the art of such German masters of the late Gothic period as Albrecht Altdorfer and Matthias Grünewald. He seems to have largely ignored the religious aspect of such paintings, however, in favour of an appreciation of the often bizarre and fantastical landscapes in their backgrounds, which would find their way into his own work. After the First World War Steppes produced relatively few paintings, and instead began to devote himself to drawing, producing numerous small-scale studies with detailed observations of nature. These drawings and watercolours – of flowers, plants and leaves, gnarled trees and strange rock formations – account for some of his most distinctive work.

Steppes spent much time on sketching expeditions in the Bavarian countryside around Munich, the Swabian Alps and the Allgäu region. He used his drawings and sketches as source material and studies for paintings, and assiduously kept them in boxes, although much of this material was lost when his studio was destroyed by a bomb during the Second World War. Writing from Vienna in 1910, one English critic noted that '*There is something very seductive in the landscapes of Edmund Steppes…Above all, there is depth of thought and earnestness in Steppes' composition, a keen sentiment for the decorative, and a feeling for style, expressed with an intimacy and knowledge born of understanding and love. Nature has breathed her secret to him, has revealed to him things beyond the general ken of mankind, and, moreover, has taught him how to reveal her glories to others in the loveliest and most touching of tones.*' Steppes's landscapes, while remaining true to nature, often reveal a concurrent element of mystical symbolism and fantasy.

Dated the 14th of August 1920, this is a characteristic example of Steppes's atmospheric landscapes, in which nature is perceived in a dreamlike manner. As another early writer noted of these works, '*An inborn flow of feeling tinged with a shade of melancholy pervades this work… Steppes is the painter of silence. He loves the quiet valley and the lonely mountain tops; he is attracted also to solitary trees, especially when they have a bizarre silhouette. Bright sunlight is not to his taste, he prefers the subdued light of dawn, evening, and moonlight. Evidences are present in his art that he is not averse to modern modes of expression, but he loves to persevere in his own style.*'

£ 3,000

14. 8. 1925.



49

FRANCISCO DE CIDÓN

Valencia 1871-1943 Zaragoza

An Elegant Woman Walking a Small Dog

Gouache and pencil on buff paper. Signed *CIDON* in black ink at the lower right.
295 x 185 mm. (11 5/8 x 7 1/4 in.)

A renowned Spanish poster artist, illustrator and draughtsman, Francisco de Cidón Navarro studied at the Real Accademia de Bellas Artes de San Carlos in his native Valencia before completing his artistic training in Barcelona, Paris, Rome and Vienna. Cidón won prizes at several national and regional competitions, and in 1898 won third prize in a competition organized by the Catalan cava producer Codorníu to develop its commercial imagery. Cidón became particularly known as a poster designer, creating highly refined images, and among his best-known early works in this genre is a poster for an exhibition of the work of the Spanish painter Eliseo Meiffen in 1902. The following year the artist went to Madrid, where he studied with Joaquín Sorolla. In 1906 he travelled to Paris and Biarritz, and between 1907 and 1924 lived in Tarragona, where he taught drawing at a secondary school and took part in several group exhibitions. He also produced a number of cover illustrations for the magazine *Blanco y Negro*.

Cidón settled in Zaragoza in 1924, teaching drawing at the Instituto Goya and also publishing art criticism under the pseudonym 'Zeuxis'. As well as designing covers for the magazine *Aragón* and *La Gaceta Ilustrada*, he continued to produce striking poster designs, such as those for the annual Fiestas del Pilar – the ten days of festivities celebrating the patron saint of Zaragoza – in 1926 and 1927. Cidón also designed distinctive posters for the Almacenes el Águila department store, and indeed is known in particular for his distinctive contribution to advertising in Spain, and as one of the country's finest commercial poster artists. In 1940 he was admitted to the Real Academia de Bellas Artes de San Luis in Zaragoza. Following the Spanish Civil War, Cidón produced a number of drawings of ruined Aragonese villages and towns, some of which were shown at the Casino Mercantil in Zaragoza in 1942, the year before his death. A posthumous exhibition of Cidón's work was held at the Museo San Telmo in San Sebastián in October 1944.

£ 3,500

CIDON

50

GEORGES LEPAPE

Paris 1887-1971 Bonneval

Papiers à Lettres "Élite"*: Maquette for the Logo of the Élite Paper Company*

Gouache and pencil. Signed *lepape* in pencil at the lower right. Inlaid within a hand-drawn border in pencil on a sheet of pale blue watermarked Élite paper, with a printed and partially embossed text *Papiers à Lettres / "ÉLITE" / velin de rives.*
129 x 101 mm. (5 x 4 in.) at greatest dimensions [image]
304 x 234 mm. (12 x 9 ¼ in.) [full sheet]

In 1911 the couturier Paul Poiret selected Georges Lepape, a young graduate of the Ecole des Beaux-Arts in Paris, to illustrate an album of his fashion designs, entitled *Les Choses de Paul Poiret*. Lepape's stylish images soon came to the attention of the publishers of high-end fashion magazines, and in 1913 he began working for the French publication *La Gazette du Bon Ton*. A few years later he was hired by the American publisher Condé Nast to provide fashion illustrations for *Vogue*, which had established a reputation for its stylish cover drawings, the work of some of the leading graphic artists and illustrators of the day. Lepape was to produce a total of 114 covers for *Vogue*, the first appearing in October 1916 and the last in May 1939. He reached the peak of his success at *Vogue* during the decade of the 1920s, when he completed over seventy cover designs for the magazine. As the artist's son later recalled, '*the covers Lepape prepared for* Vogue *were more than a series of ravishing images. They were a succession of surprises, each new one as delightful as the last…Readers looked forward to their next issue of* Vogue *with all the more pleasure since they knew it would look different every time.*'[2] Lepape also drew covers for the magazines *Femina*, *Harper's Bazaar*, *La Donna*, *House & Garden* and *Vanity Fair*.

Apart from fashion illustrations and magazine covers, Lepape also produced costume and set designs for the theatre, posters, cards and advertising images. Among the latter, he designed advertisements for perfumes, cars and furs, as well as the department stores Galeries Lafayette and Printemps. The present sheet was used as a design for the trademark for a brand of writing paper produced in 1925 by the Élite Paper Company in France. This image was used as a maquette for the firm's printed advertisements, as well as for the covers of the boxes in which the letter paper and envelopes were sold.

As William Packer has written of the artist's stylish drawings, '*Never seeking to do more than decorate the surface he was given, and appropriately and charmingly indulge his wit, Lepape produced nevertheless, time after time, memorable and striking images that may now be seen to be rather more than mere period pieces, ripe for fashionable revival.*'

£ 5,000

ÉLITE

51

BERNARD BOUTET DE MONVEL

Paris 1881-1949 near the Azores

The Head of a Woman

Pencil. Stamped with the artist's posthumous studio stamp (not in Lugt) in black ink at the lower right.
267 x 204 mm. (10 ½ x 8 in. in.) [sight]

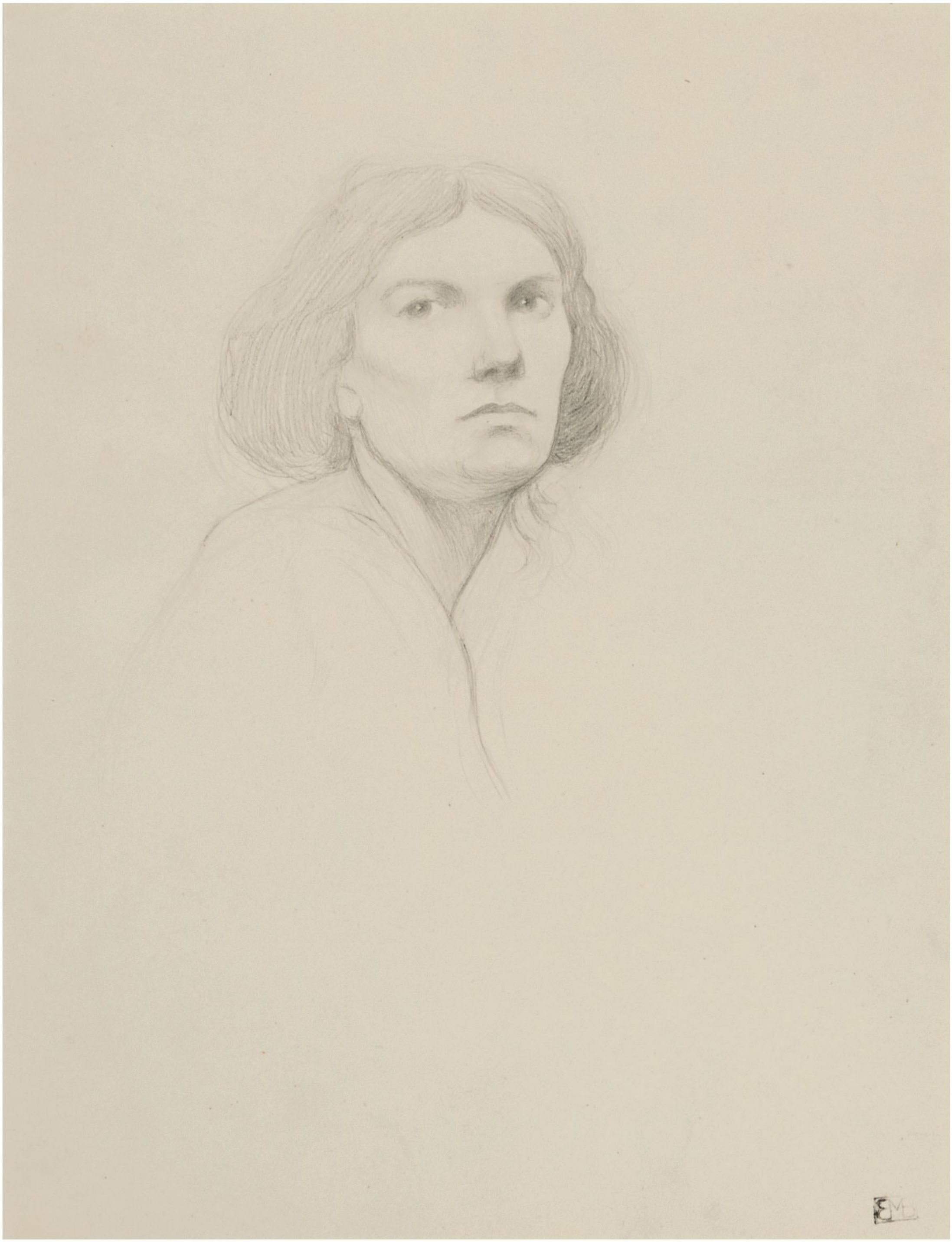
PROVENANCE: Probably among the contents of the artist's studio in Paris at the time of his death, and thence by descent to his daughter, Sylvie Boutet de Monvel, Paris; Private collection.

Bernard Boutet de Monvel was one of the finest painters, printmakers and illustrators of the Art Deco era. Beginning in the late 1890s, when he was still a teenager, his remarkable colour etchings first established the young artist's reputation. Published in large editions and exhibited in galleries and museums in Paris, London and America, these colour prints account for a significant part of his output in the years leading up to the First World War. In 1919 Boutet de Monvel became a member of the Compagnie des Arts Français, established by the decorator André Mare and the architect Louis Süe, and in the 1920s received numerous commissions for paintings to decorate the homes of such clients as the couturier Jean Patou, Jane Renouardt and Mme. Jacques Edeline. A large and comprehensive exhibition of Boutet de Monvel's work as a *décorateur* – amounting to over one hundred and fifty paintings and decorative panels – was mounted in New York in 1926. In the late 1920s he received several commissions from members of the Vanderbilt, Whitney, Frick and Mellon families, as well as the Maharajah of Indore.

Although he is perhaps best known as a painter of decorative panels and portraits, as well as urban views, Boutet de Monvel also produced book and fashion illustrations for such magazines as the *Gazette du Bon Ton*, *La Vie Parisienne*, *Fémina*, *Le Journal des Dames et de Modes* (*Costumes parisiennes*) and *Le Rire*. He provided drawings for *Harper's Bazaar* in the 1920s and 1930s, and contributed illustrations to the first French edition of *Vogue*, published in June 1920, for which he continued to illustrate the latest fashions. Boutet de Monvel was himself a well-known dandy, admired for his innate style and elegant dress sense. A frequent exhibitor at the Salons in Paris, showing portraits, landscapes and nudes, Boutet de Monvel died in a plane crash near the Azores in 1949.

As the scholar Stéphane-Jacques Addade has noted, '*Boutet de Monvel's work…was striking for the pared back and rectilinear qualities that were so characteristic of the sleekness of his style. In place of sinuous curves, elaborate volutes and glistening golds, he preferred the pure, controlled lines of a pale outline…This productive economy of means led him to also make color subordinate to line.*'

£ 6,500



52

GUSTAV FEITH

Vienna 1875-1951 Vienna

Autumn Bouquet

Watercolour on paper, laid down on board. Signed and dated *GUST. FEITH 1935* in brown ink at the lower right centre.
365 x 267 mm. (14 3/8 x 10 1/2 in.)

Very little is known of the life and career of the Austrian artist Gustav Feith. Born in Vienna in 1875, he studied there with the lithographer Ferdinand Pamberger and the painters Friedrich Hasslwander and Ladislaus Eugen Petrovits. Best known as a painter of flower pieces – executed in oils, watercolours or pastels – Feith also produced a handful of landscapes and urban scenes. He seems also to have occasionally worked as a graphic designer, to judge from his drawing for a patriotic postcard depicting a Habsburg double-headed eagle and captioned with the words from Austria's national anthem '*Osterreich wir ewig stehn!*' ('*Austria Will Stand Forever!*'), which was published by the Austro-German society the Deutscher Schulverein in 1914.

Floral still lives in watercolour by Feith are in the collection of the Albertina in Vienna, and elsewhere.

£ 3,500

53
EDWIN PENNY
Born 1930

*A European Green Woodpecker (*Picus viridis*) on a Branch*

Watercolour. Signed *Edwin Penny* in grey ink at the lower left. Inscribed *GREEN WOODPECKER* in pencil on the verso.
557 x 416 mm. (21 7/8 x 16 3/8 in.)

PROVENANCE: Frost & Reed, London; Alexander Gallery, New York; Ira Spanierman, New York.

Born in Bristol in 1930, the ornithological and animal watercolourist Edwin Penny studied at the Bath College of Art from the age of thirteen, and was later enrolled in the Royal West of England Academy. In 1947 he began an apprenticeship as a lithographic artist with a local printing company, and between 1951 and 1953, during his period of National Service, served with the Royal Tank Regiment. He travelled with the Regiment to Hong Kong, and there was able to admire first-hand the art of Chinese watercolour painting, which was to be a significant influence on his later career. In Hong Kong Penny entered a government art competition – the only European artist to do so – and won, with a watercolour landscape. His prize was a six-month course of tuition with a Chinese artist, and the lasting influence of the Oriental tradition is apparent in much of his work.

Unlike the illustrations of earlier ornithological artists whose work he admired, such as James Audubon and Archibald Thorburn, who situated their birds in a landscape setting, Penny often preferred to place his birds against a plain or simple background. He only worked in watercolour, and painted largely from memory, based on long hours of direct observation of birds. He never relied on photographs; as he once noted, '*If I could photograph birds that well, I wouldn't have to paint them.*'

£ 4,500

54

ANTHONY BENJAMIN FRSA RE

Boarhunt 1931-2002 London

Untitled, 1962

Watercolour, gouache and ink. Signed with initials and dated *AB 1962* in pencil at the lower right. Stamped with the Benjamin estate stamp (not in Lugt) and the date *1962* in pencil on the verso.
290 x 350 mm. (11 3/8 x 13 3/4 in.)

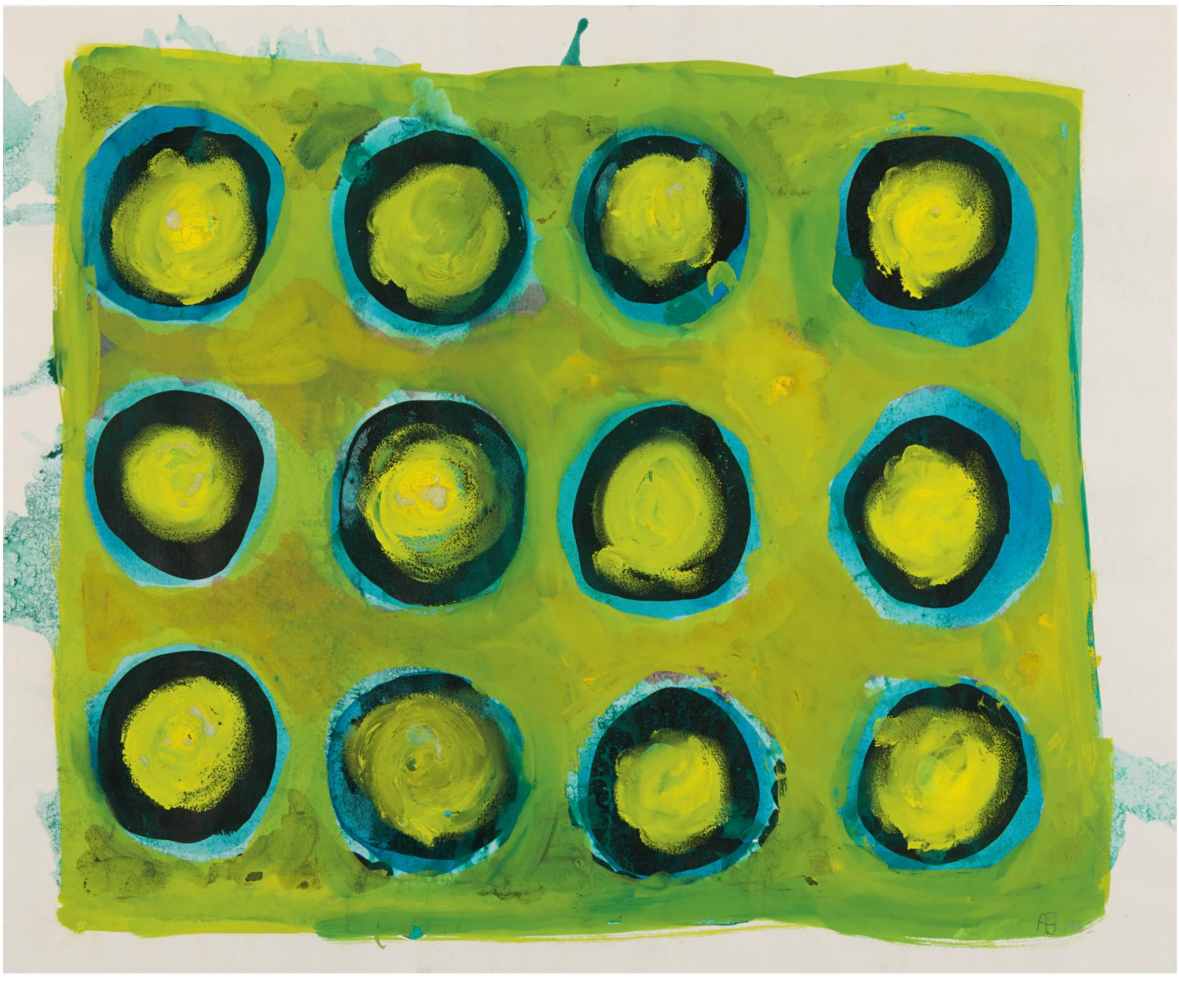
PROVENANCE: The estate of the artist.

Born in Hampshire, Anthony Benjamin worked in a variety of media including printmaking, drawing and painting, as well as sculpture. He was trained in engineering draughtsmanship at the Southall Technical College and at the Regent Street Polytechnic in London, where he studied in both the sculpture and painting departments. He also studied for three months with Fernand Leger in Paris in 1951. Following his graduation in 1954, Benjamin moved to St. Ives in Cornwall, which was at the time a centre for abstract art, in which he was becoming more and more interested. His work was promoted by the artist Peter Lanyon, who encouraged Benjamin to join the Newlyn Society of Artists, and he had his first solo exhibition at the Newlyn Art Gallery in 1958. Throughout his tenure in St. Ives, like many other artists there, Benjamin produced works abstracted from his coastal surroundings, and his paintings became more colourful and, gradually, more abstract. Benjamin's time in St. Ives was interspersed with stays in Paris, where he studied printmaking at Stanley William Hayter's Atelier 17, and in Italy, where he won a travel scholarship in 1960. Following his return to London, his work became even more vibrant, and he also began to produce sculpture in wood, metal and Perspex. Benjamin was the subject of critically successful exhibitions at the Institute of Contemporary Art in London in 1966 and the Museum of Modern Art in Oxford in 1967, both of which were dominated by his sculptural work.

Always drawn to teaching, Benjamin lectured in Britain, America and Canada. His tenure in North America, between 1967 and 1973, began right when he was on the cusp of success in his native country, and by the time of his return to England his reputation had subsided. Nevertheless, he continued to be productive as a painter and printmaker, and was a fellow of both the Royal Society of Artists and of the Royal Society of Painter-Printmakers. Benjamin died, in relative obscurity, in February 2002. In an obituary of the artist, it was noted that '*Perhaps it was this belief in a creativity free from the limits of categorisation that led to Benjamin's work being misunderstood, and too often forgotten. Even in the 1960s, its lack of confinement seemed to make it elusive and uncommercial. However, it was probably the same spirit that ensured Benjamin's persistent youthfulness and infectious enthusiasm.*'

During his stay in Italy between 1960 and 1961 Benjamin was especially interested in the art of the Early Renaissance, and in particular the repeated use of flat geometrical shapes in many of the works he admired, such as the rows of saint's haloes in Duccio's famous *Maestà* altarpiece in the Duomo in Siena, painted in the early 14th century. The memory of such a work, with its recurring pattern of haloes within a shallow space, can perhaps be seen in the composition of the present sheet, as well as in a large abstract painting of a similar motif, entitled *Senius* and likewise dated 1962, in the collection of the Manchester Art Gallery.

£ 2,500



55
DONALD SULTAN
Born 1951

Black Roses

Charcoal on paper. Signed with initials and dated *July 16 1988 DS* (upside down) in pencil along the bottom edge, and titled *Black Roses* in pencil at the lower right edge.
356 x 441 mm. (14 x 17 3/8 in.)

PROVENANCE: Rhona Hoffman Gallery, Chicago.

The American painter, sculptor and printmaker Donald Sultan came to prominence as a contemporary artist in the 1980s, painting large-scale still life subjects, as well as landscapes and urban scenes. After studying at the University of North Carolina and the School of the Art Institute of Chicago, he had his first one-man exhibition in New York in 1977, and has since been the subject of numerous gallery and museum exhibitions worldwide.

This large sheet may be associated with a series of large charcoal drawings of flowers – tulips and irises in particular – in which the rich, velvety blackness of the medium was essential to the artist's conception of the whole. As the art historian and critic Roger Bevan has noted, '*In charcoal, Sultan conjures magnificent forms on large sheets of smooth, heavy etching paper… Boldly carved with sticks of charcoal which splinter and crumble under the pressure which he applies, these elemental shapes are provocatively sensuous, their contours softly dusted with powder…his masterly fusion of a deposit of charcoal upon the surface of a crisp, clean sheet of paper recalls those incomparable drawings of Seurat whose control of crayon as it caressed the paper's tufts has never been surpassed. The common thread which binds these artists to a galaxy of other European masters is a love of the colour of blackness and nobody has explored its special characteristics as obsessively as Sultan.*'

This drawing can also be related to a later series of three aquatints of *Black Roses*, executed by Sultan in December 1989 and published in 1990. In a survey of Sultan's printmaking, Barry Walker noted that '*Any consideration of Sultan's unique work is incomplete without an examination of his drawings. They are also essential in any discussion of his aquatints, the most innovative aspect of his printed oeuvre, as the development of technique in each is inextricably related to the other. The drawings comprise an independent body of work rather than studies for paintings; they are mostly large-scale and highly finished. In the earlier ones he employed some graphite with charcoal, but the more recent ones, those executed since late 1983, are done in pure charcoal on paper.*'

Sultan was inspired to use the aquatint process as a way of approximating the appearance of his charcoal drawings. As the artist has recalled, '*I got the idea of making the prints from the charcoal drawings. I worked the charcoal a lot as powder, let it spread out over the paper, and then fixed it. One day I thought, 'Aquatint is already powder, so if you work it dry and don't melt it until you've made the images, instead of doing the reverse, you won't have hard edges…I realized that I couldn't get the charcoal drawings as powdery as I wanted them. With charcoal you're adding, so you develop a technique to get your whites clean and your edges fuzzy. It gets really fussy. But with the prints it's the reverse. In the aquatints, I solved the problem of how to make mysterious, intimate drawings without having to fuss with the damn thing.*'

£ 8,500

56

BERND DAMS and ANDREW ZEGA

Born 1964 and Born 1961

A Bronze Garden Vase with Sphinxes, for the Parterre du Midi at Versailles

Watercolour. Signed, titled and dated *Bronze Vase at Versailles / © 1995 Edward Andrew Zega / & Bernd H. Dams / - All rights reserved* - in pencil on the verso.
333 x 346 mm. (13 1/8 x 13 5/8 in.)

PROVENANCE: Didier Aaron, Inc. New York; Pierre Durand, New York.

LITERATURE: Andrew Zega and Bernd H. Dams, *Garden Vases*, Paris, 2000, pp.16-17.

The architectural historians and illustrators Bernd Dams and Andrew Zega have collaborated on a series of remarkable watercolours depicting significant examples of architecture, garden architecture and ornament in France in the century and a half before the Revolution. As Charles Ryskamp has noted of their work, '*The paintings are brilliant and original…The resulting illustrations both document the architectural past and are modern works of art in their own right.*' A German architect and architectural historian, Dams met Zega, an American artist and writer, in the early 1990s, when both were employed at the architectural firm of Robert A. M. Stern in New York. The two began collaborating on detailed and historically accurate watercolours of 17th and 18th century French architecture and ornament, often based on contemporary accounts, descriptions and illustrations. Watercolours by Dams and Zega are today in The New-York Historical Society and the Cooper-Hewitt, National Design Museum in New York, the Princeton University Art Museum, and the Musée de l'Ile de France at the Château de Sceaux.

The large garden vase in the form of an urn depicted here, thought to be after a design by the 17th century French sculptor and silversmith Claude Ballin the Elder (1615-1678), was executed for the gardens of Versailles around 1665. Five of these 'Ballin' designs for vases were reproduced in etchings by Jean Le Pautre in the early 1670s, and through such prints, these garden vases became popular throughout Europe and were reproduced in numerous 17th and 18th century copies. As the curator Gérard Mabille has written, '*Great urns and vases in marble, bronze or lead are among the most handsome ornaments of classical gardens. They are to be found in particular abundance at Versailles, where they line parterres and bosquets or punctuate avenues and perspectives with their monumental silhouettes…in the gardens at the foot of the palace walls…[are] the celebrated set of twenty-six bronze vases attributed to Ballin…the models were supplied from 1665 by the sculptors Anguier, Magnier, Legendre and Tubi, and that the finished pieces were cast by Duval, Prévost, and Picard. Arranged in pairs on the marble sills overlooking the Parterre du Nord and the Parterre du Midi, the 'Ballin' vases display imagination and poetry in equal measure in their interpretation of classical Greek and Roman sources. Decorated with antique medallions, gadroons, ova and frets, and garlands of laurel and oak, acanthus and ivy, they are enlivened by a throng of playful or pouting cupids, chimeras, sphinxes, dragons and satyrs…Of remarkably skilful workmanship, they were doubtless intended to be gilded, though this work was never carried out…they are imbued with a lyricism that is at once subtle, harmonious and consummately Virgilian in spirit.*'

£ 5,000

57
CAROLYN SERGEANT
Wycombe 1937-2018 Swainshill

Holly

Oil and red ink on board. Signed with initials and dated *CS.'02.* in red ink at the lower right.
Signed, dated and titled *Carolyn Sergeant. / January 2002. / Holly.* in pencil on the reverse.
202 x 248 mm. (8 x 9 3/4 in.)

PROVENANCE: Sir Jack Baer & Co. and The Fine Art Society, London, in 2003; Colin Clark, London; Thence by descent.

EXHIBITED: London, The Fine Art Society, *Carolyn Sergeant. Recent Paintings: 'the harvest of a quiet eye'*, 2003, no.7.

The botanical and still life painter Alison Margaret Carolyn Cann studied at Wimbledon School of Art from 1955 to 1959 and then, until 1962, at the Royal Academy Schools in London, where she met and later married a fellow student, John Sergeant. She had solo exhibitions of her work in London at the Waterhouse Gallery in 1969 and 1971, and in 1983 she and her husband bought an old farmhouse near the Welsh market town of Builth Wells in Powys, which they renovated over many years. While John continued to pursue his own career as an artist, Carolyn split her duties between looking after the house and its renovation and raising their two sons, while continuing to paint at every opportunity. In 1997 she had her first exhibition at the London gallery of Hazlitt, Gooden & Fox, which was followed by further shows there in 1999 and 2001.

As Peyton Skipwith has written of her work, '*To say that Carolyn draws and paints flowers, fruit and foliage superbly is to state the obvious; the difficulty is trying to define what makes her work so unique and so individual. She has the ability to combine opposites, to be both painterly and sculptural, delicate and strong, simple and complex, innocent and sophisticated: qualities which do not arise out of naivety, but rather from years of training, observation and hard work. Although she has never allowed her training to impinge upon her direct and unaffected response to her chosen subject matter, it is through such disciplines that she has honed the skills which enable her to express clearly and beautifully the vision of her quiet eye. And that eye is both selective and personal.*'

Much of Sergeant's source material – the flowers, leaves and twigs that she paints so carefully and with such sensitivity – were gathered on walks through the Welsh valley around her home. Taken back to her studio, they were then painted, always life-size, on boards previously prepared with earth or sky tones. As another writer has commented of the artist, '*Hers is an art that conceals art; her apparently simple transcriptions of nature are, one senses, the result of extreme self-discipline…she achieves a compelling intensity that enables us to perceive the true nature and beauty of her subjects, however humble the plant…Most striking, perhaps, is Carolyn Sergeant's innate sense of design, her* mise-en-page, *every flower or leaf so precisely placed that we look at each one with individual attention as if examining a precious jewel…Carolyn Sergeant accepts nature as she finds it, with its mixture of severity and tenderness, and allows us to share her particular vision.*'

£ 3,000

CS.'02.

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